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Thematisches
VERZEICHNISS
der Werke von
F. LISZT.

Von dem Autor verfaßt.

Leipzig, 1855.
Druck und Verlag von Breitkopf & Härtel.
Pr 2 Thlr.

MARIE PROKSCH

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BSB
MÜNCHEN

28/05 / 3205 9,2

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INHALT.

MARIE PROKSCH

Erste Abtheilung.

Werke für das Pianoforte und für die Orgel (Pedalflügel).

I. Studien . . . . . Seite 1.
II. Originalcompositionen für Pianoforte . . . . . „ 5.
III. Ungarische Rhapsodieen . . . . . „ 15.
IV. Instrumentirungen . . . . . „ 18.
V. Phantasieen über Motive aus Opern . . . . . „ 19.
VI. Concertparaphrasen . . . . . „ 25.
VII. Clavierauszüge (Partitions de Piano) . . . . . „ 28.
VIII. Transcriptionen
1. Vocaltranscriptionen . . . . . „ 37.
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Dritte Abtheilung.

Werke für Orchester.

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Anhang.

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Bildnisse, Büsten etc. . . . . „ 96.

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Werke von Franz Liszt.

ERSTE ABTHEILUNG.

Werke für das Pianoforte und für die Orgel (Pedalflügel).

I. STUDIEN.

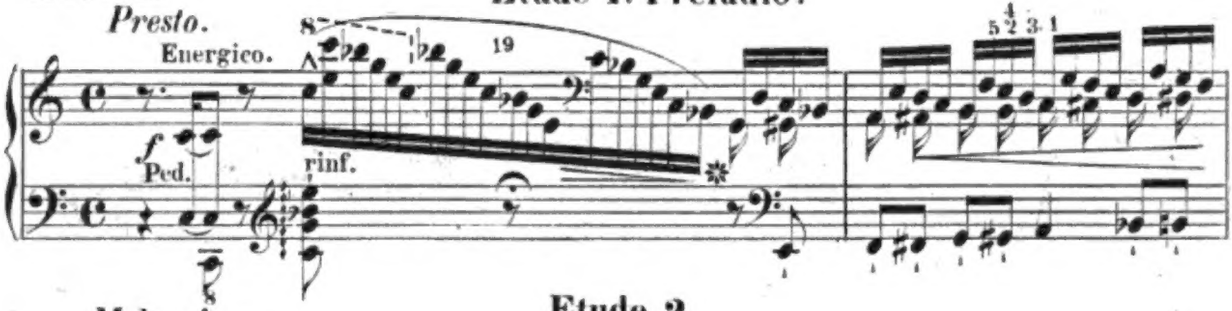
* Etudes d'exécution transcendante.

Seule édition authentique revue par l'auteur.

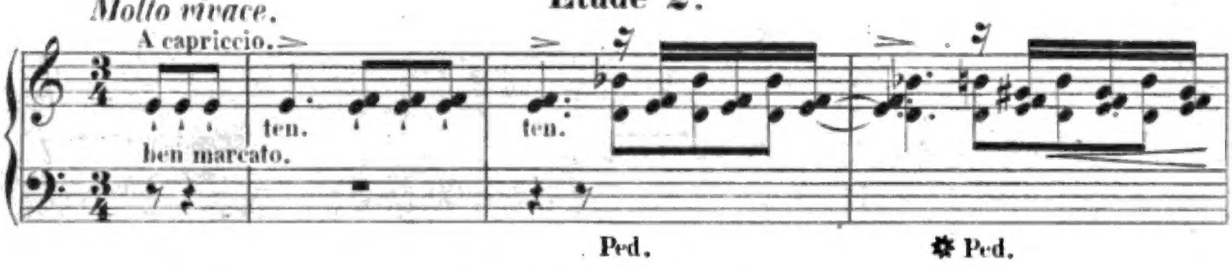
Leipzig, Breitkopf&Härtel. 2 Hefte à 2 Thl. 15 Ngr.

Heft I.

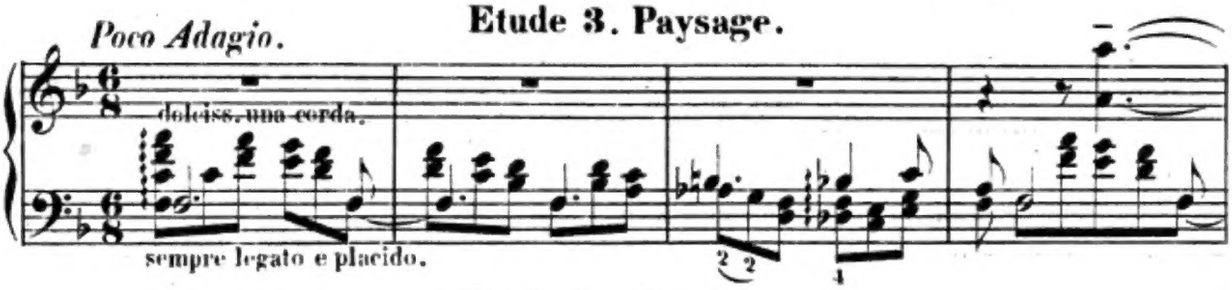
Etude 1. Preludio.



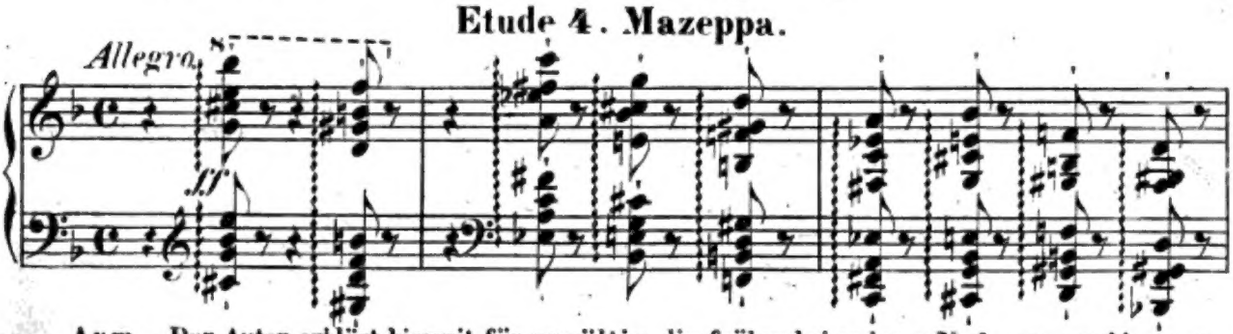
Etude 2.



Etude 3. Paysage.



Etude 4. Mazeppa.



Anm. Der Autor erklärt hiermit für ungültig die früher bei anderen Verlegern erschienenen Ausgaben der Werke, welche in diesem Catalog mit einem * bezeichnet sind.

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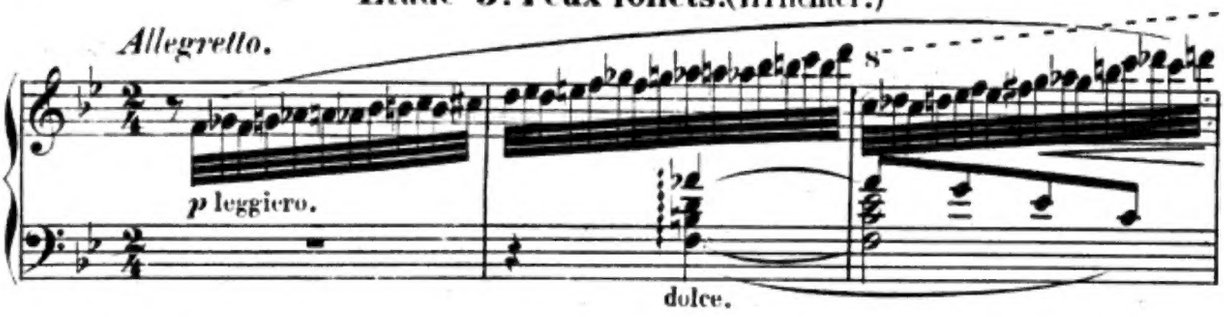
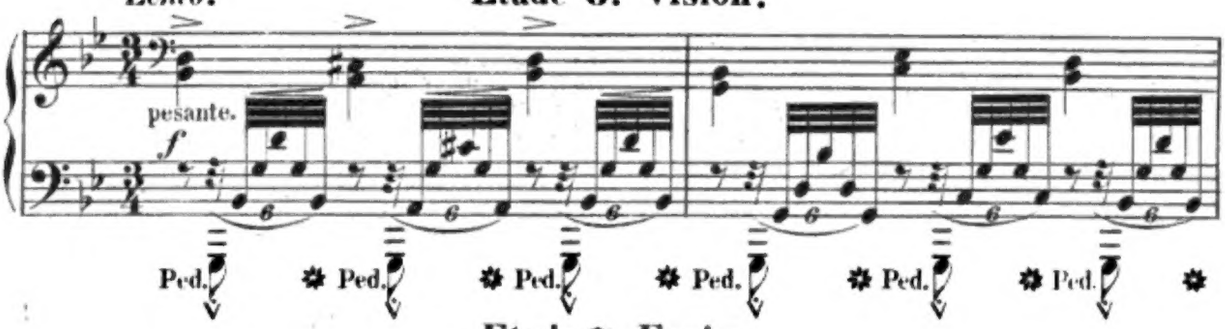
Etude 5. Feux follets.(Irrlichter.)

Allegretto.



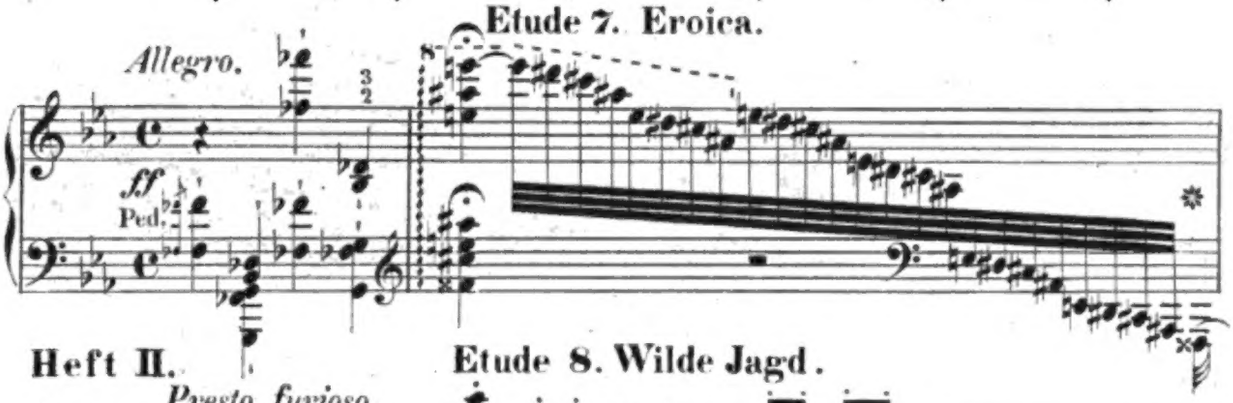
Etude 6. Vision.

Lento.



Etude 7. Eroica.

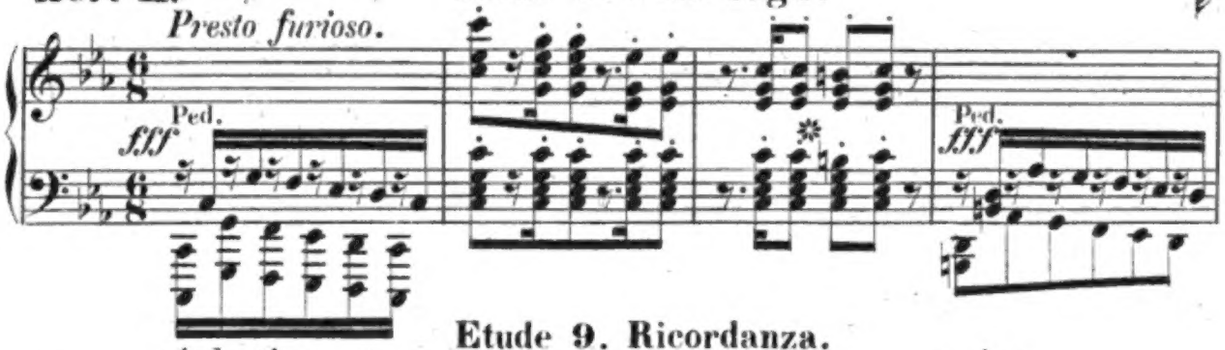
Allegro.



Heft II.

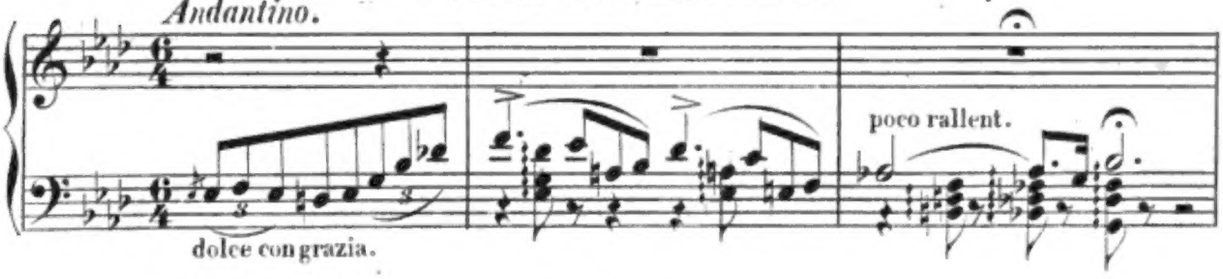
Etude 8. Wilde Jagd.

Presto furioso.



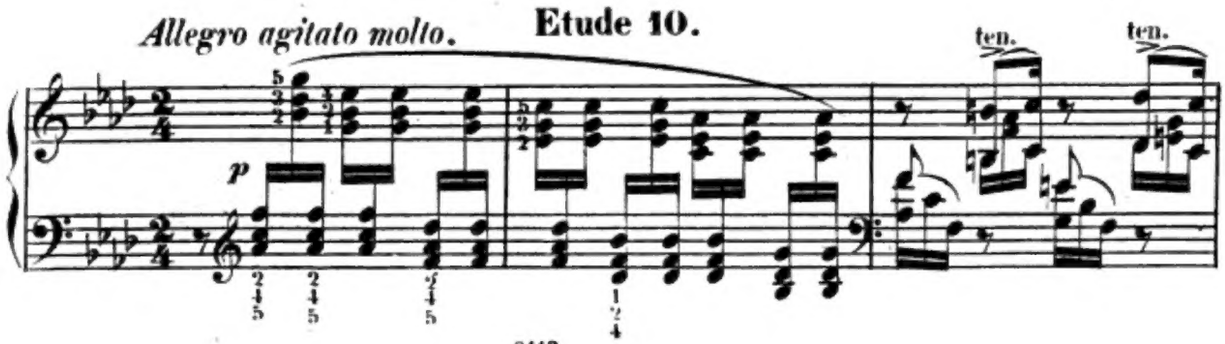
Etude 9. Ricordanza.

Andantino.



Etude 10.

Allegro agitato molto.



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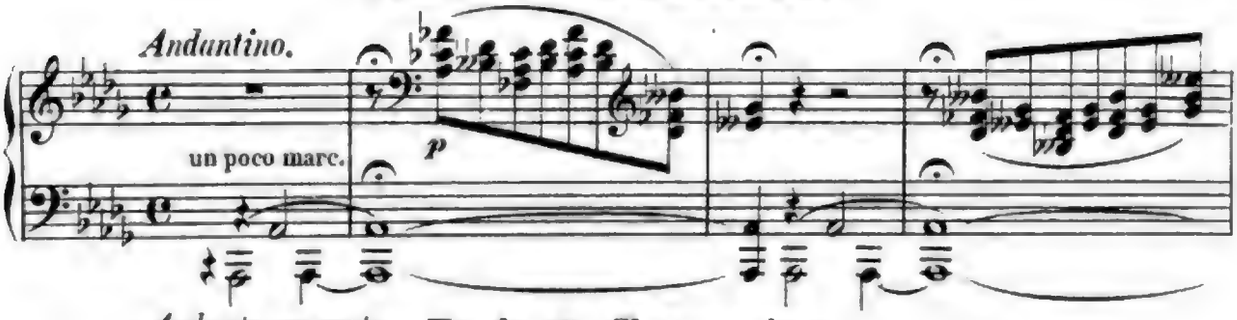
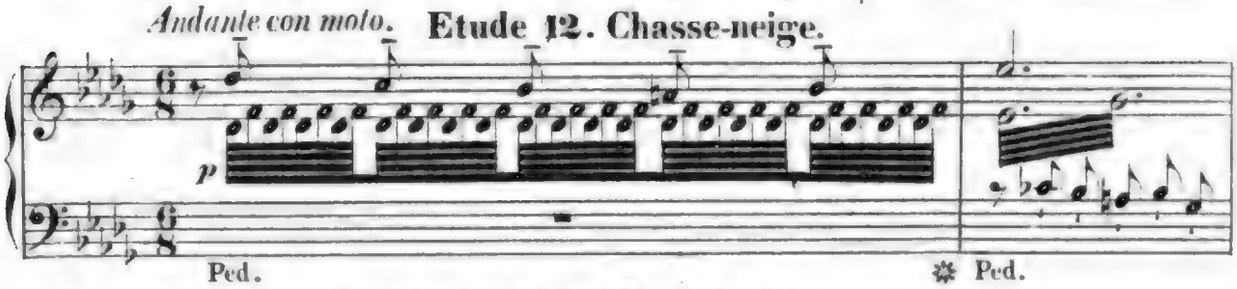
Etude 11. Harmonies du soir.



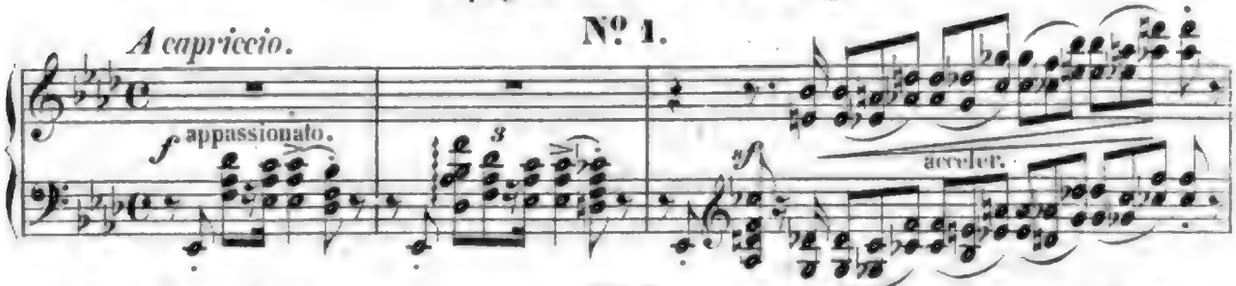
Etude 12. Chasse-neige.



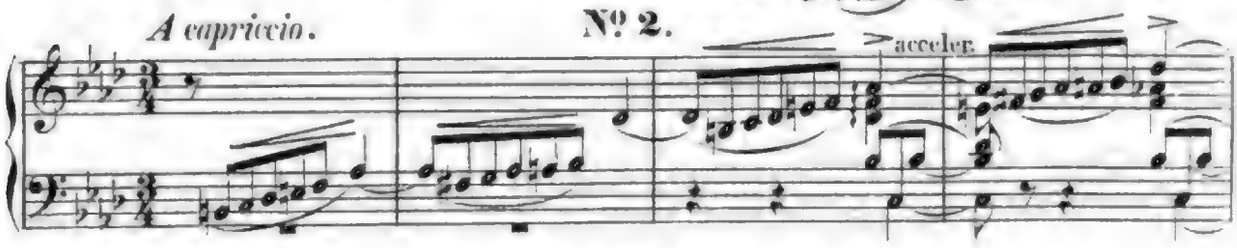
Trois grandes Etudes de concert.

Leipzig, Kistner. Nº 1–3 à 15 Ngr.

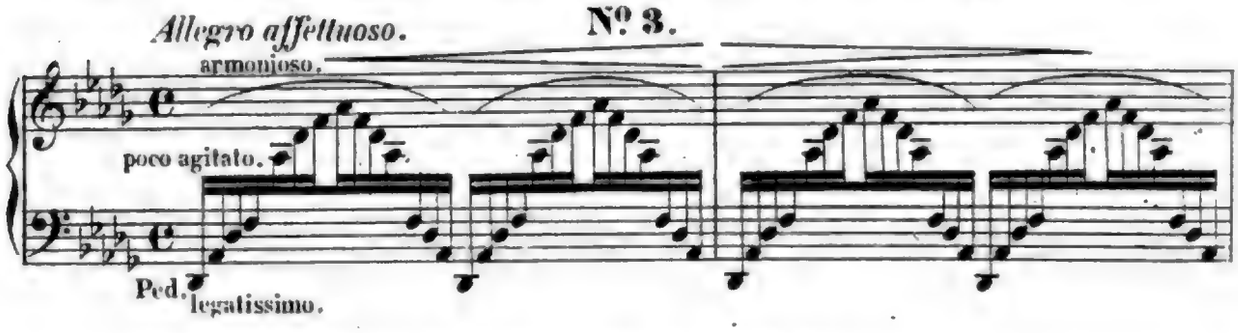
Nº 1.



Nº 2.



Nº 3.



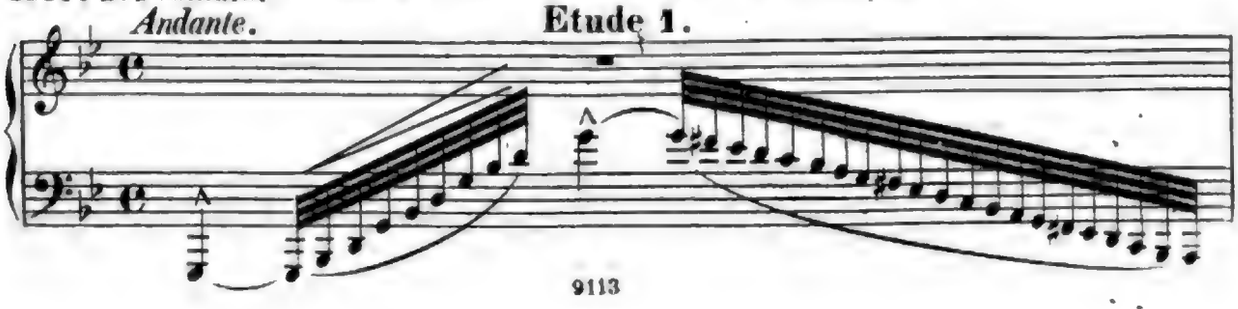
* Grandes Etudes de Paganini

transcrites pour le Piano.

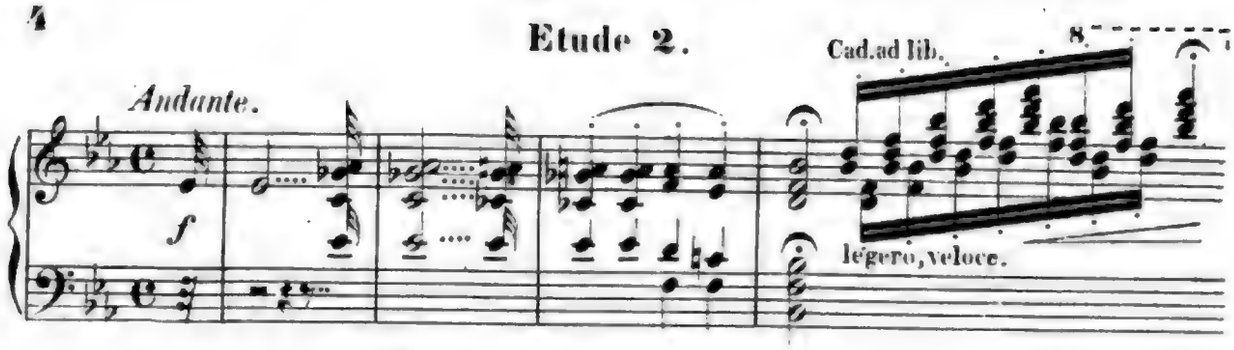
Seule édition authentique, entièrement revue et corrigée par l'auteur.

Leipzig, Breitkopf & Härtel. 2 Hefte à 1 Thl. 10 Ngr.

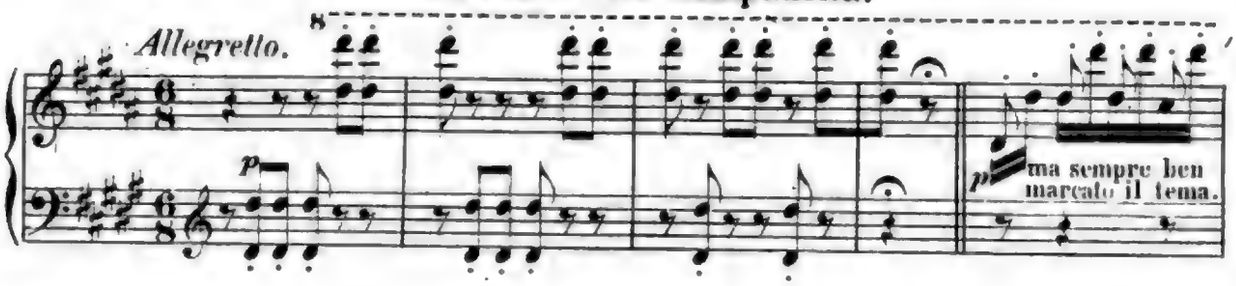
Heft I. Preludio.



Etude 2.

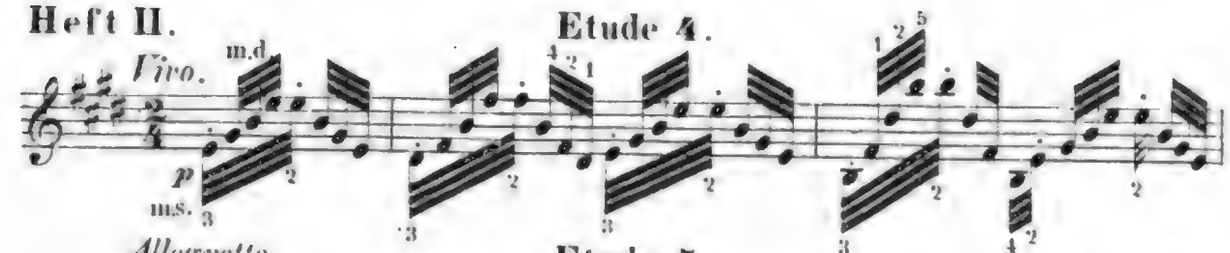


Etude 3. La Campanella.

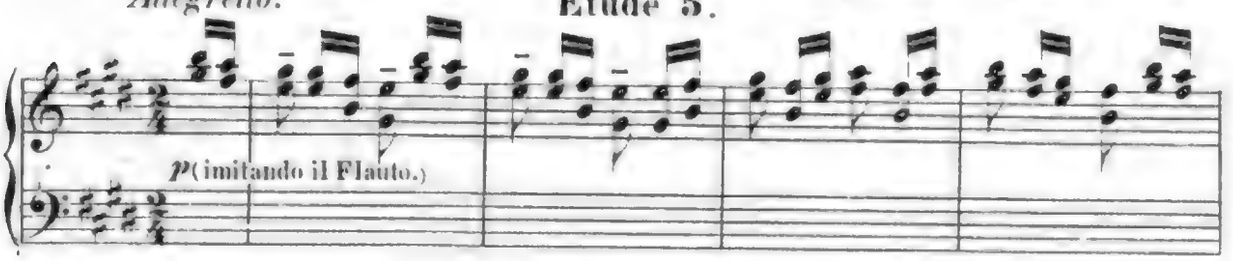


Heft II.

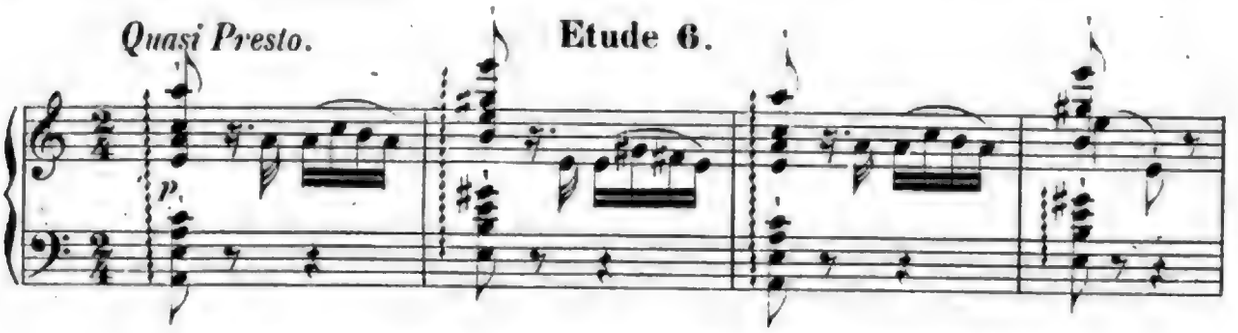
Etude 4.



Etude 5.

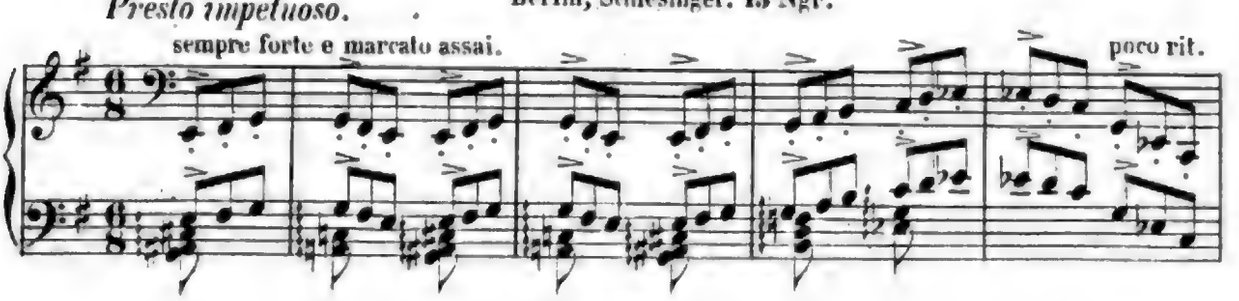


Etude 6.



* Ab-Irato. Etude de perfectionnement.

Etude de perfectionnement de la Méthode des Méthodes.
Zweite verbesserte Auflage.
Berlin, Schlesinger. 15 Ngr.



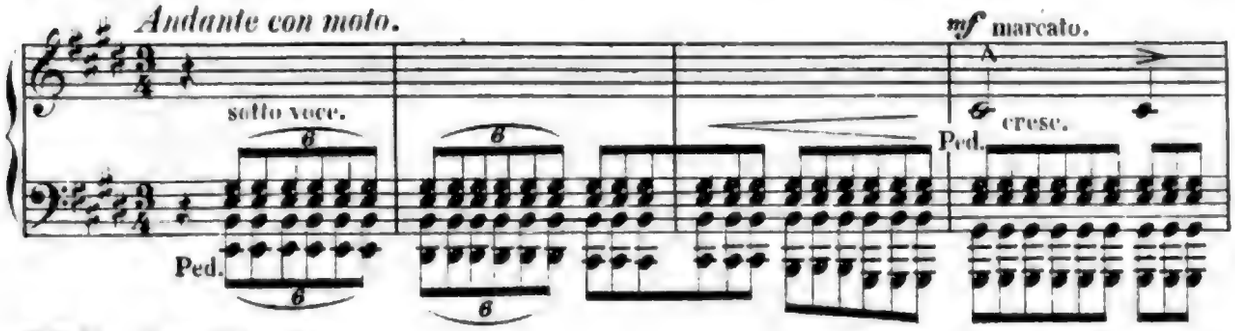
Harmonies poétiques et réligieuses.

Leipzig, Kistner. 7 Hefte.

Heft I. Heft 1,5 u.6 à 25 Ngr.; Heft 2,15 Ngr.; Heft 3,4 u.7 à 20 Ngr.

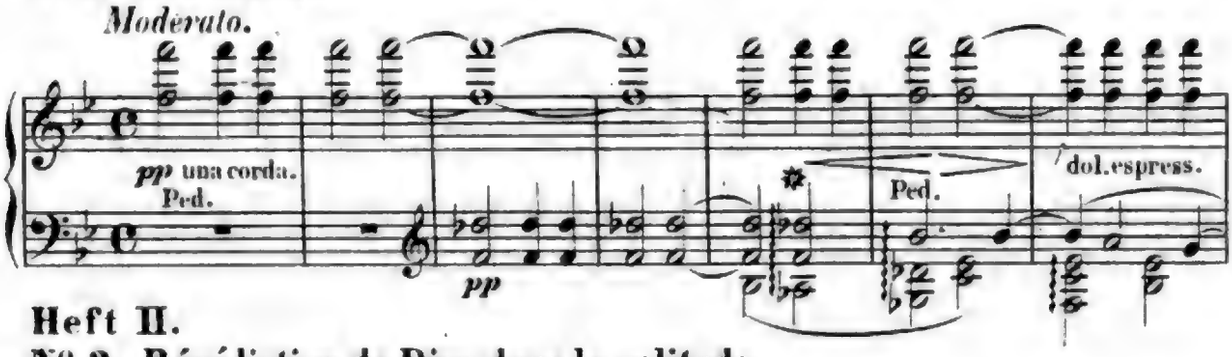
№ 1. Invocation.

Andante con moto.



№ 2. Ave Maria.

Moderato.

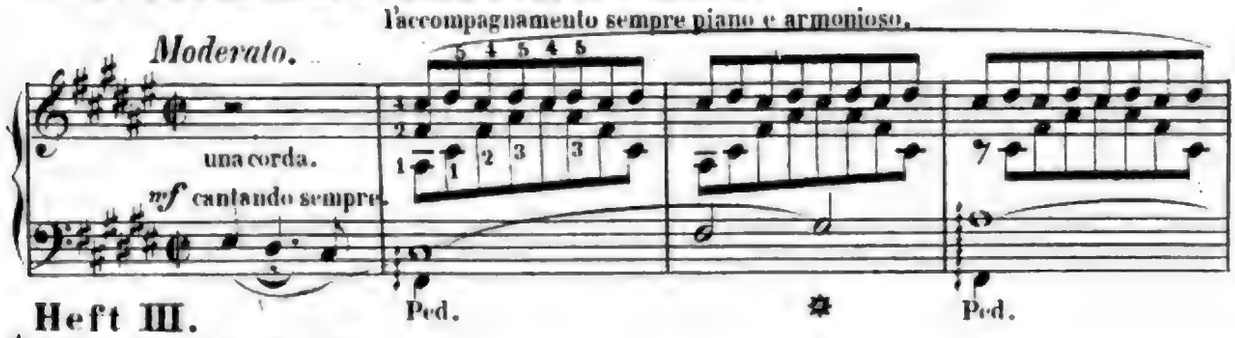


Heft II.

№ 3. Bénédiction de Dieu dans la solitude.

l'accompagnamento sempre piano e armonioso.

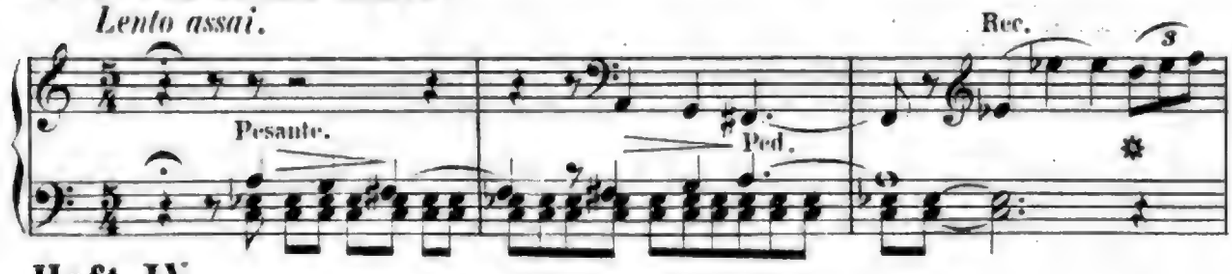
Moderato.



Heft III.

***№ 4. Pensée des Morts.**

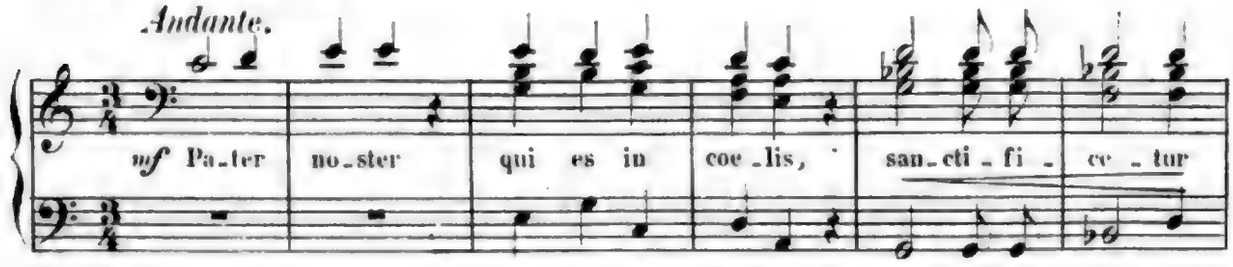
Lento assai.



Heft IV.

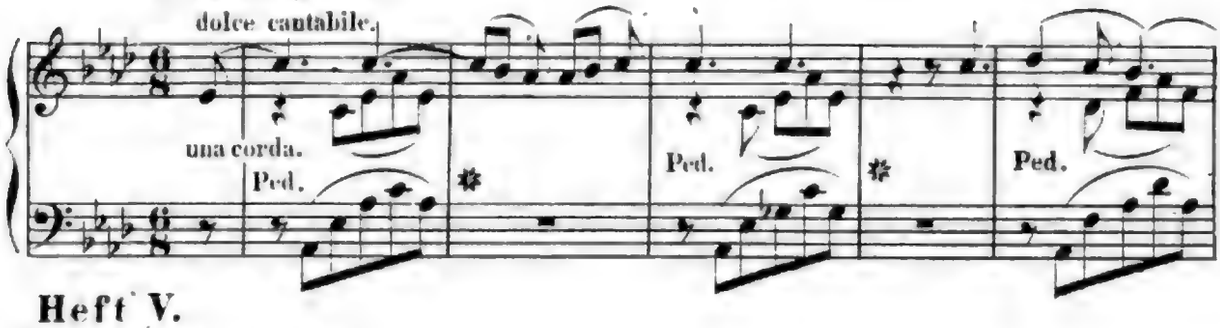
№ 5. Pater noster.

Andante.



№ 6. Hymne de l'enfant à son réveil.

Poco Allegretto.

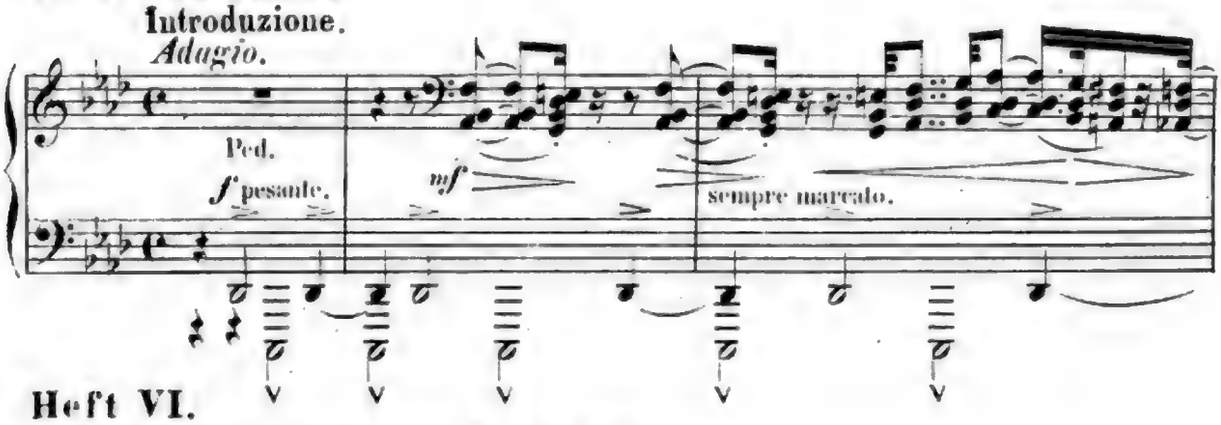


Heft V.

№ 7. Funérailles.

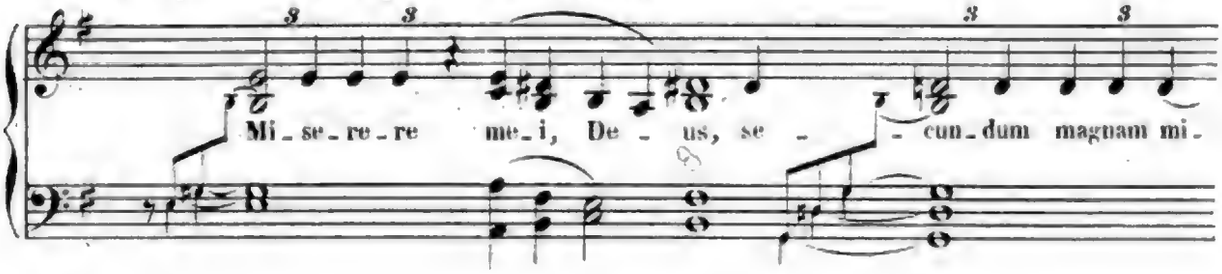
Introduzione.

Adagio.



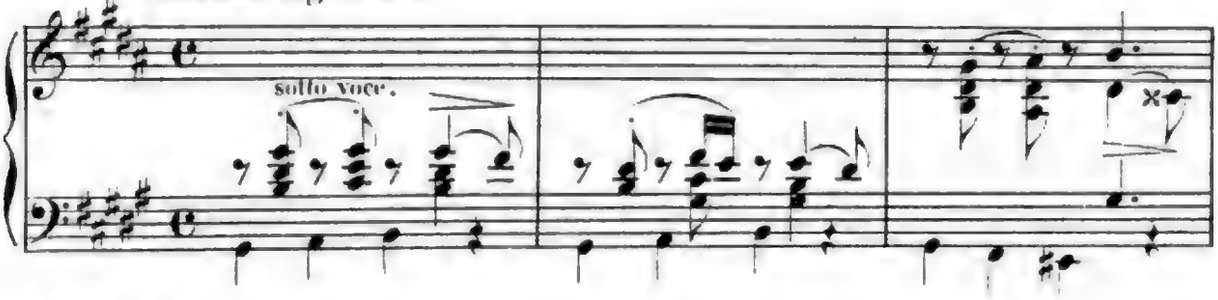
Heft VI.

№ 8. Miserere, d'après Palestrina.



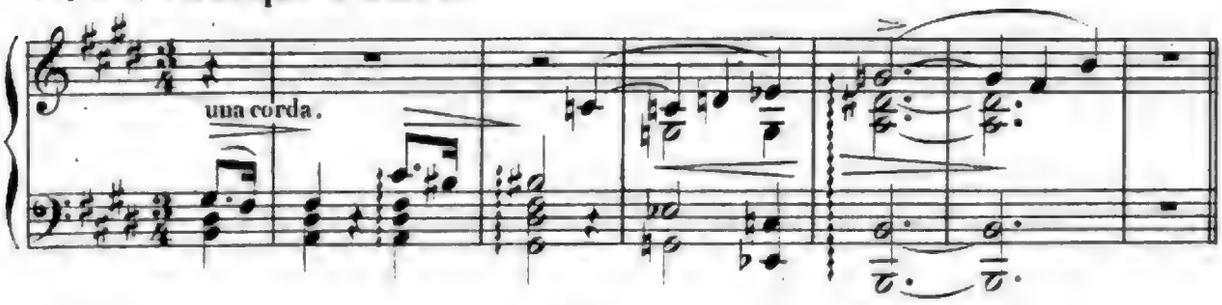
№ 9.

Andante lagrimoso.



Heft VII.

№ 10. Cantique d'Amour.



Années de Pélerinage.

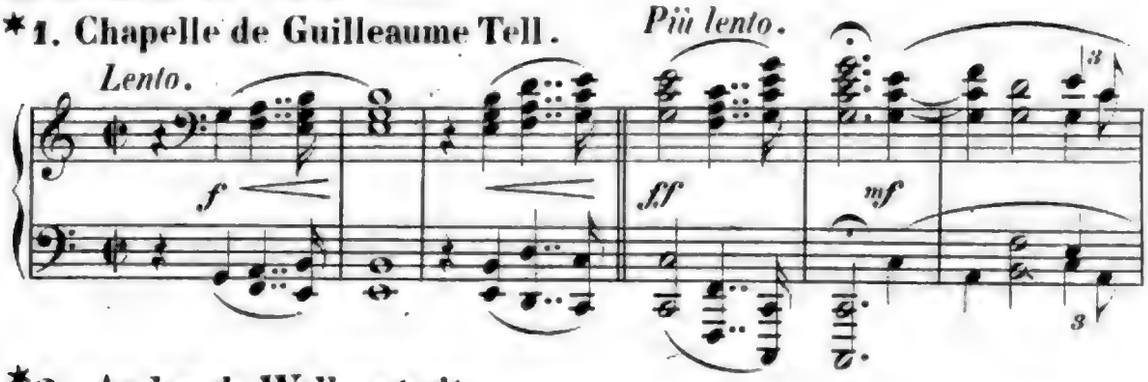
Suite de Compositions pour le Piano.

Mainz, Schott.

Première Année. Suisse.

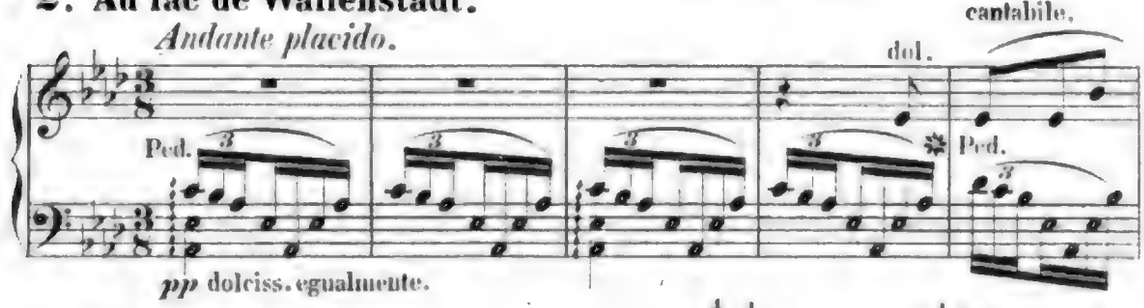
*1. Chapelle de Guilleaume Tell.

Lento. *Più lento.*



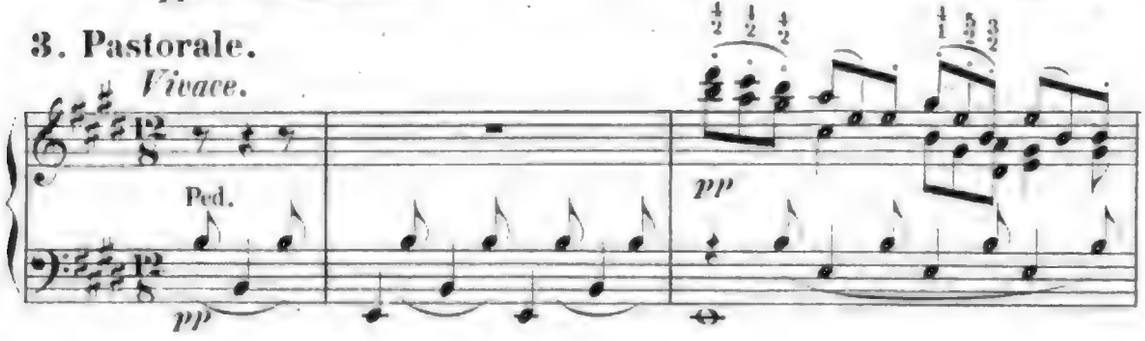
*2. Au lac de Wallenstadt.

Andante placido. cantabile. dol.



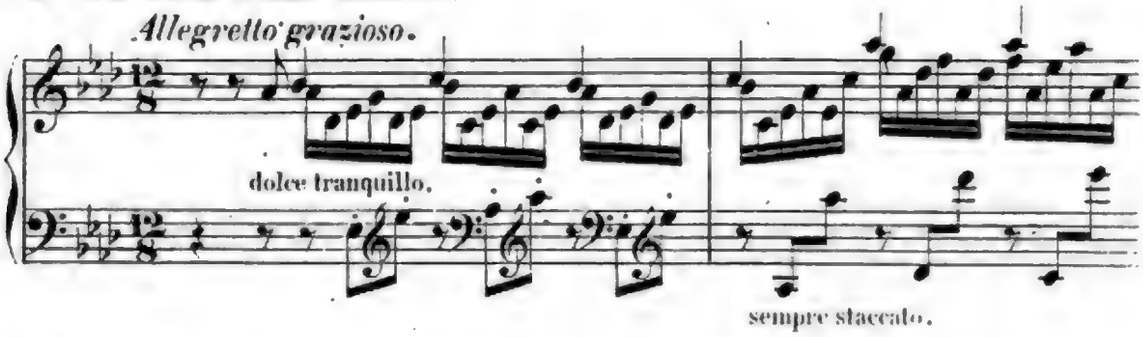
3. Pastorale.

Vivace.



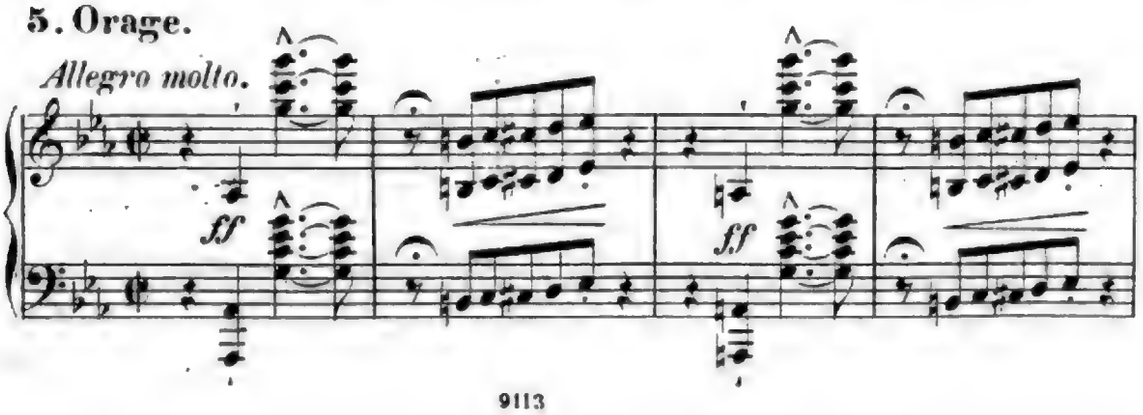
* 4. Au bord d'une source.

Allegretto grazioso.



5. Orage.

Allegro molto.

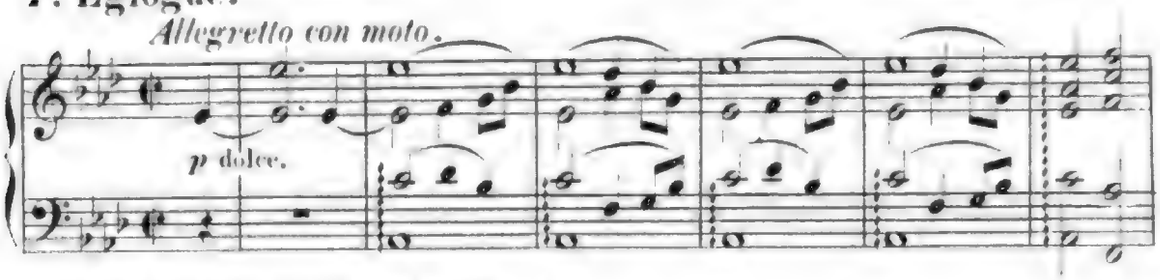


*6. Vallée d'Obermann.

Lento assai.

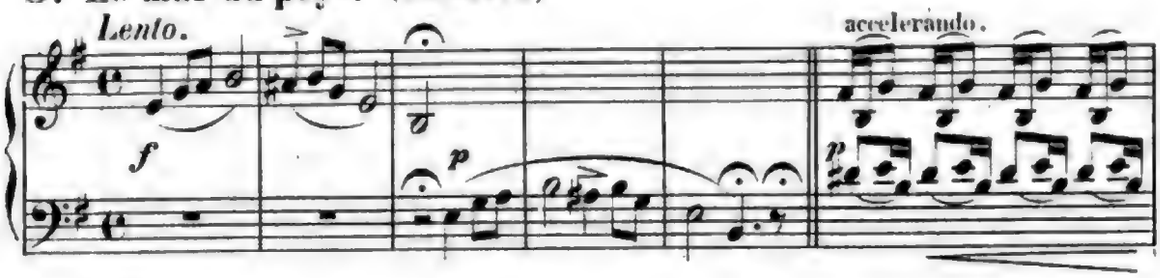
7. Eglogue.

Allegretto con moto.

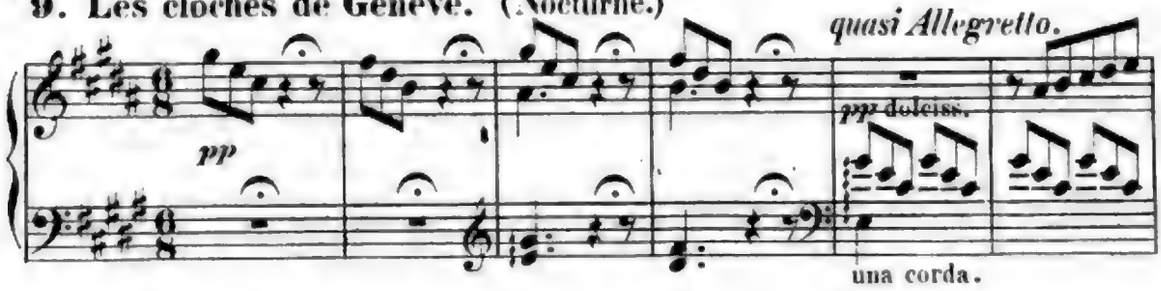


8. Le mal du pays. (Heimweh)

Lento.



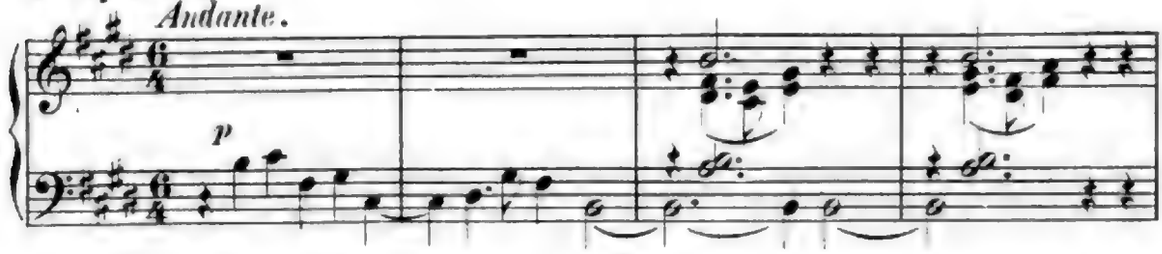
*9. Les cloches de Genève. (Nocturne.)



Seconde Année. Italie.

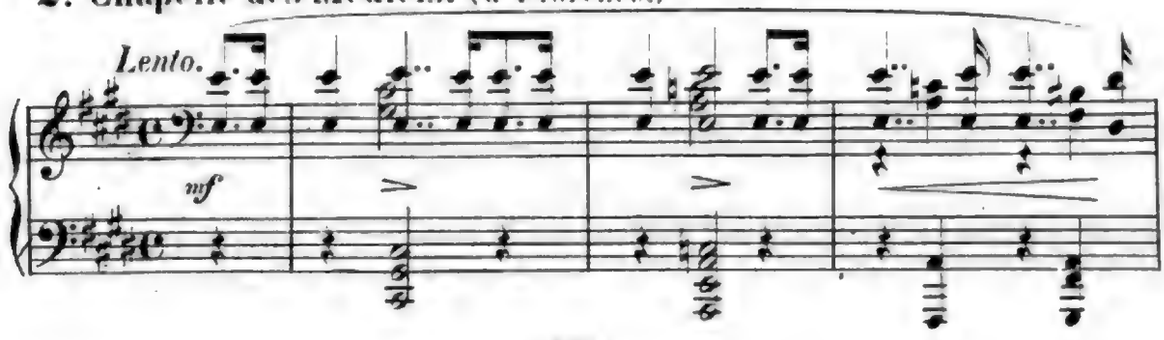
1. Sposalizio.

Andante.



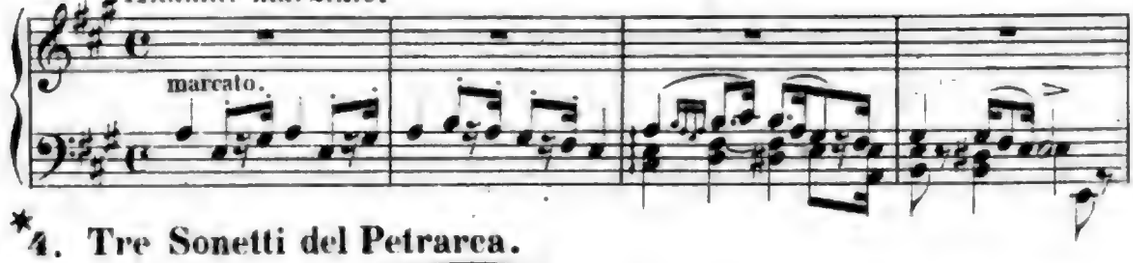
2. Chapelle des Médicis. (à Florence.)

Lento.



3. Canzonetta del Salvator Rosa.

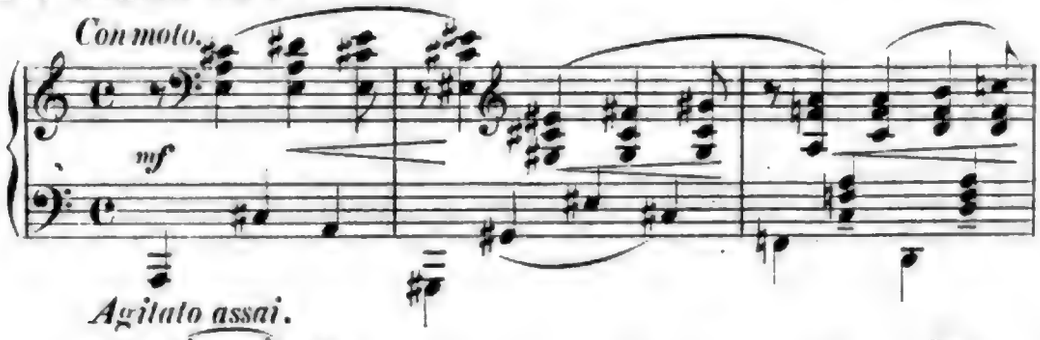
Andante marziale.



***4. Tre Sonetti del Petrarca.**

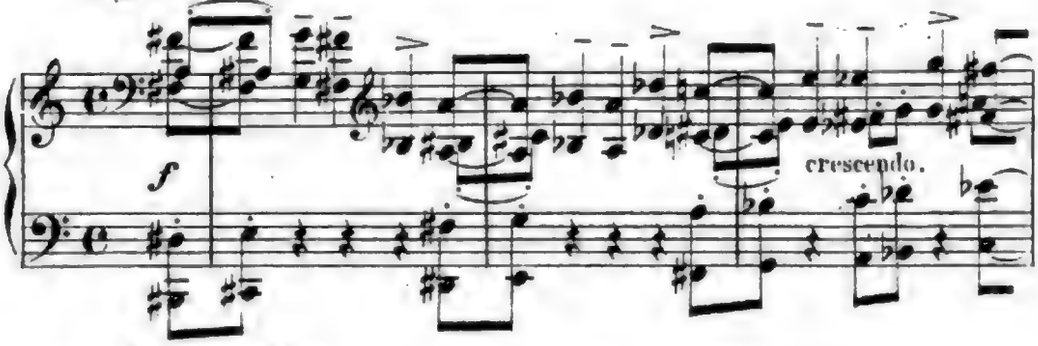
Con moto.

I.



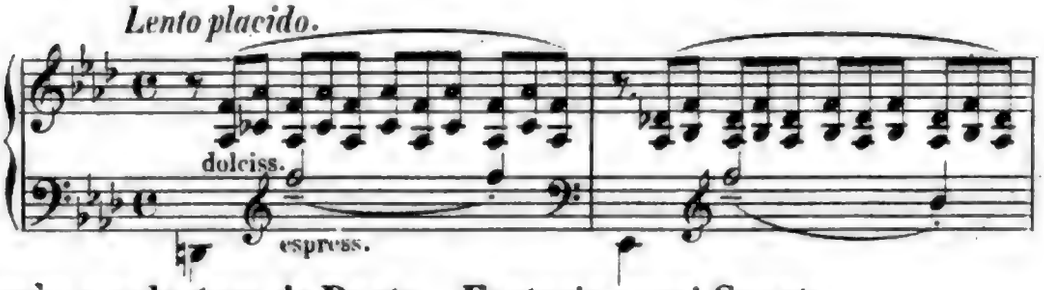
Agitato assai.

II.



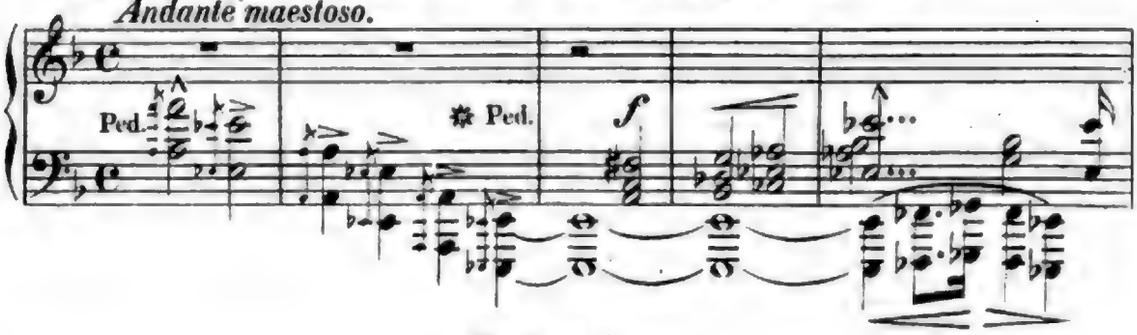
Lento placido.

III.



5. Après une lecture de Dante. Fantasia quasi Sonata.

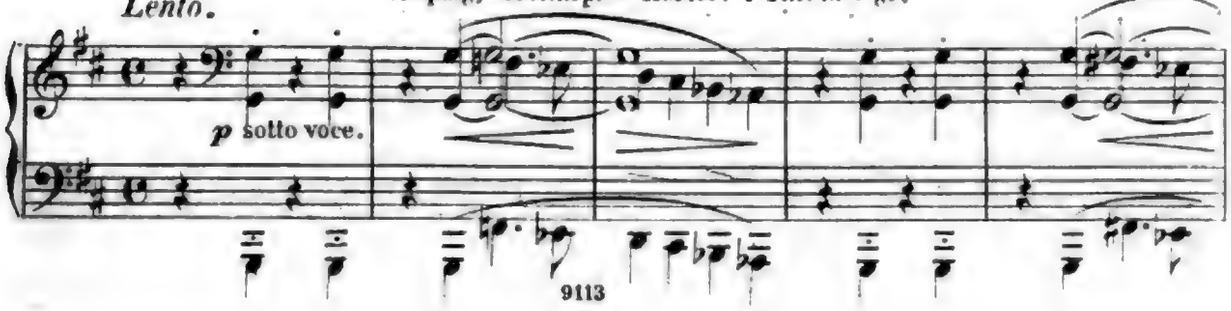
Andante maestoso.



Sonate.

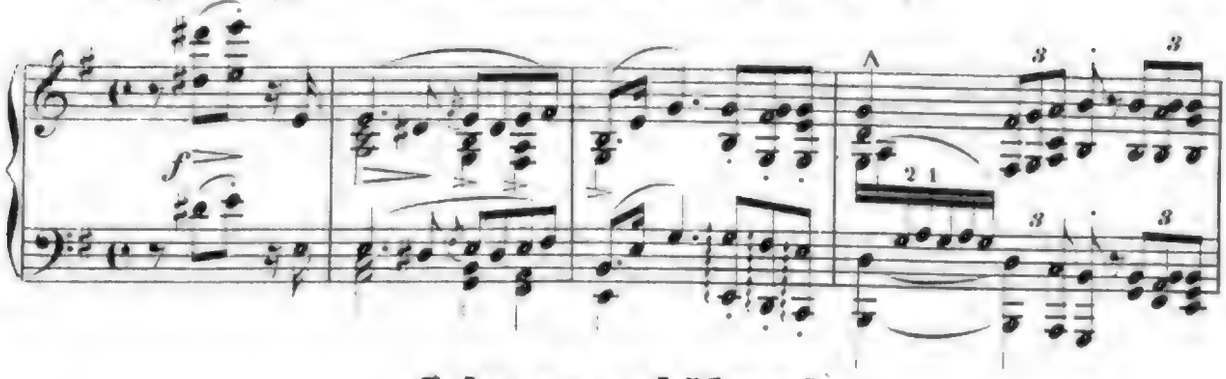
Leipzig, Breitkopf & Härtel. 1 Thl. 15 Ngr.

Lento.



Grosses Concert-Solo.

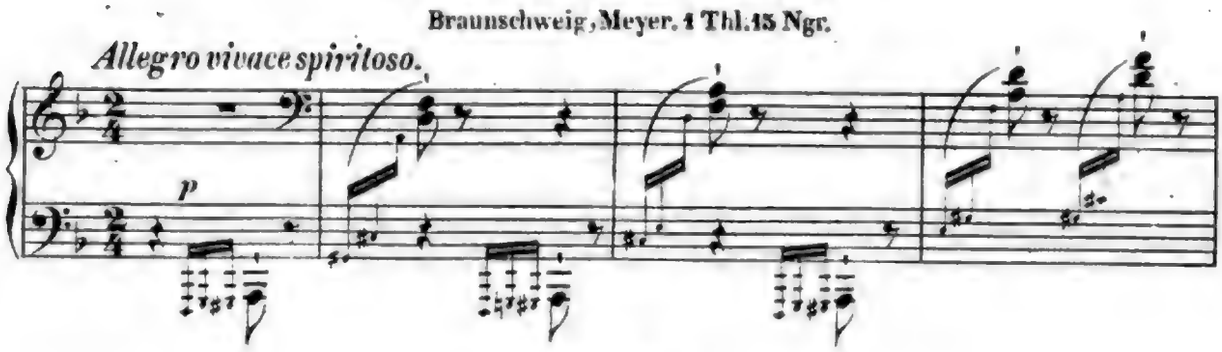
Allegro energico. Leipzig, Breitkopf & Härtel. 1 Thl. 15 Ngr.



Scherzo und Marsch.

Braunschweig, Meyer. 1 Thl. 15 Ngr.

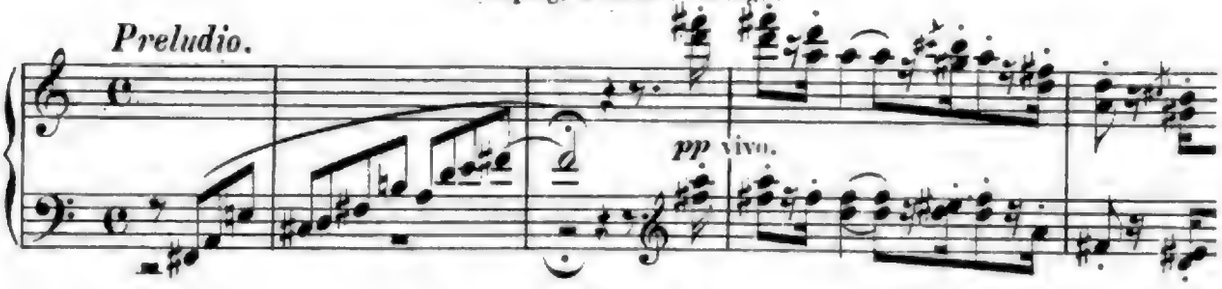
Allegro vivace spiritoso.



Ballade.

Leipzig, Kistner. 15 Ngr.

Preludio.



Deuxième Ballade.

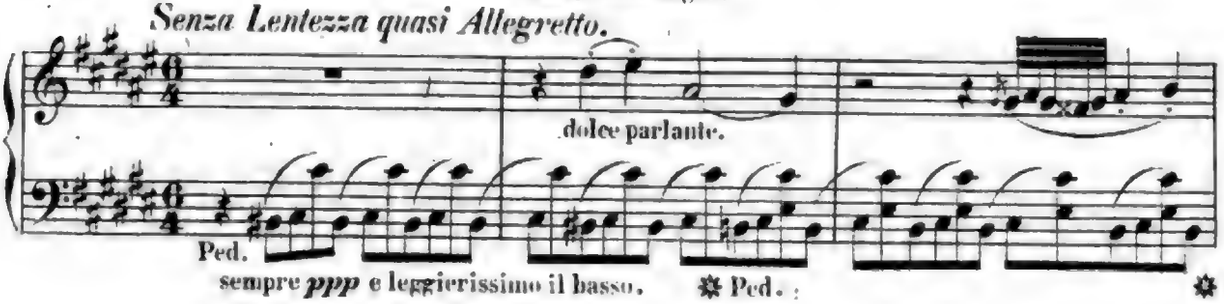
Leipzig, Kistner. 1 Thl.

Apparitions.

Nº 1.

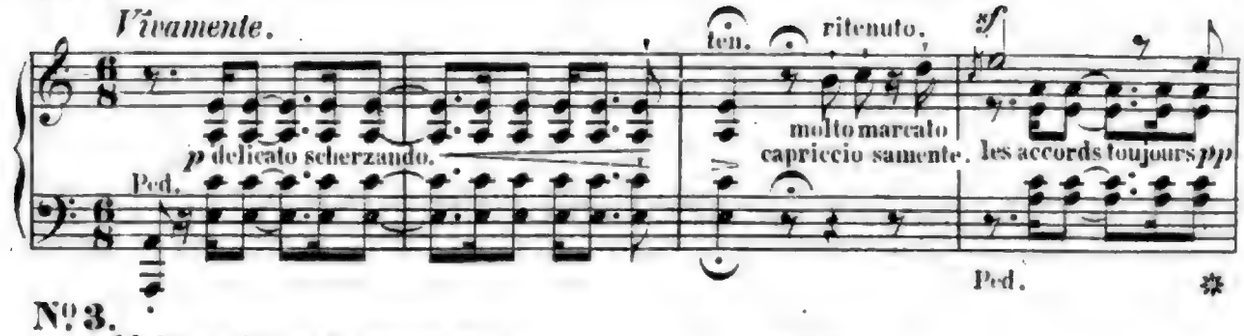
Paris, Schlesinger.

Senza Lentezza quasi Allegretto.



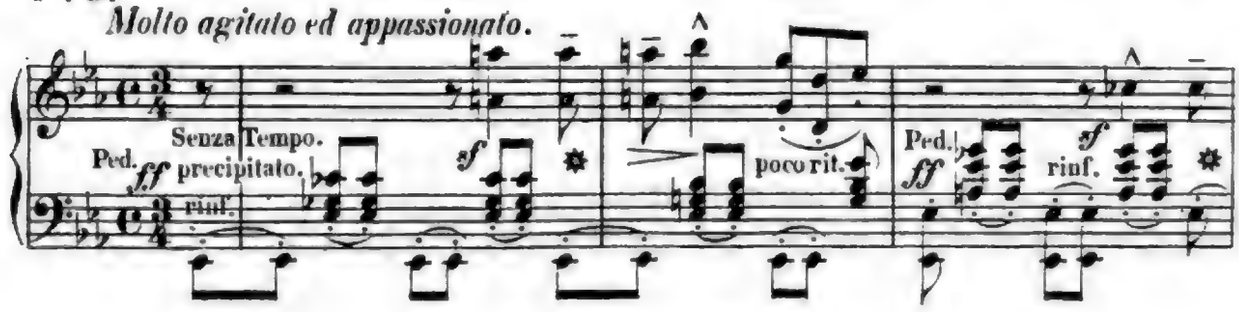
№ 2.

Vivamente.



№ 3.

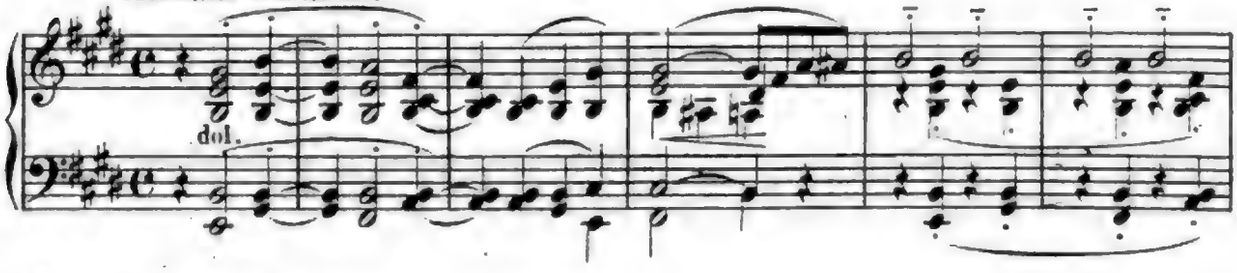
Molto agitato ed appassionato.



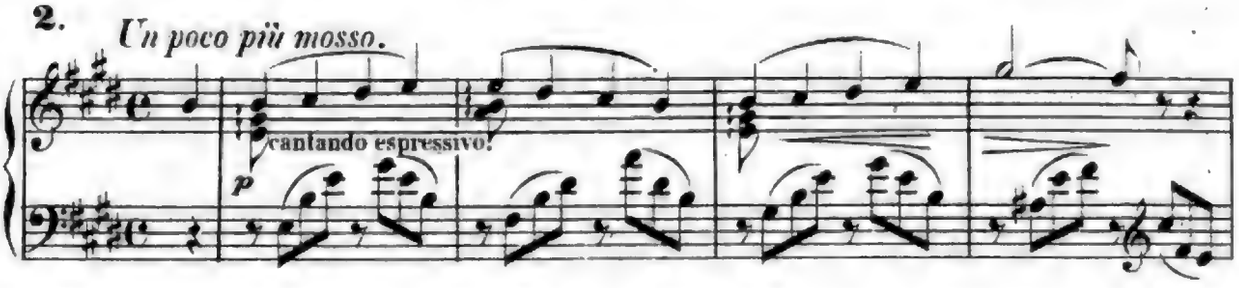
Consolations.

Leipzig, Breitkopf & Härtel. 1 Thl. 5 Ngr.

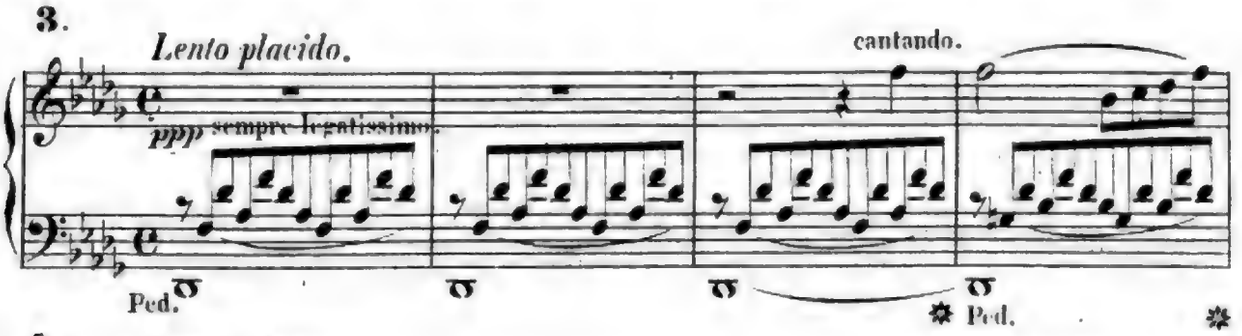
1. *Andante con moto.*



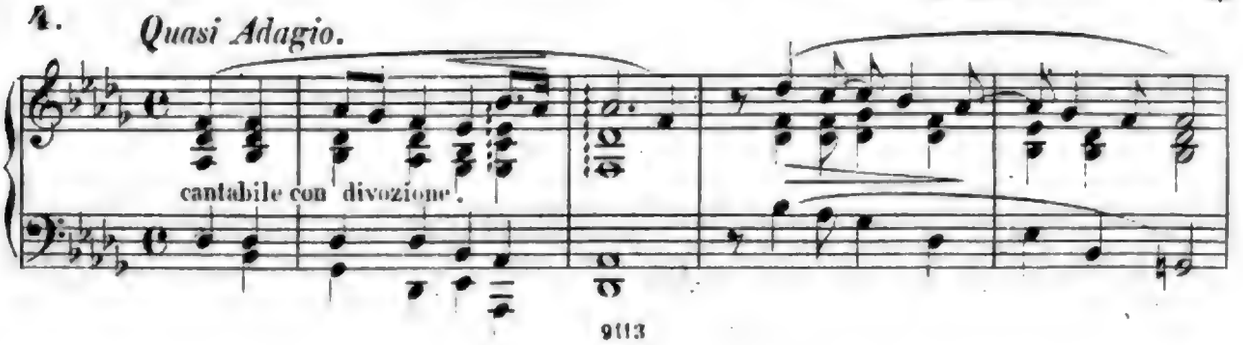
2. *Un poco più mosso.*



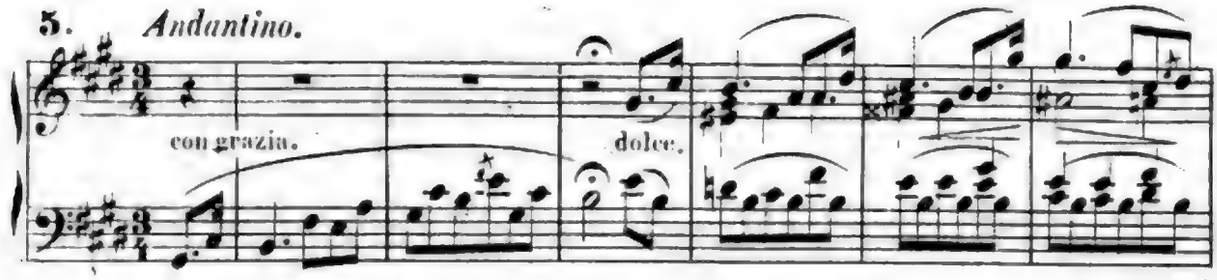
3. *Lento placido.*



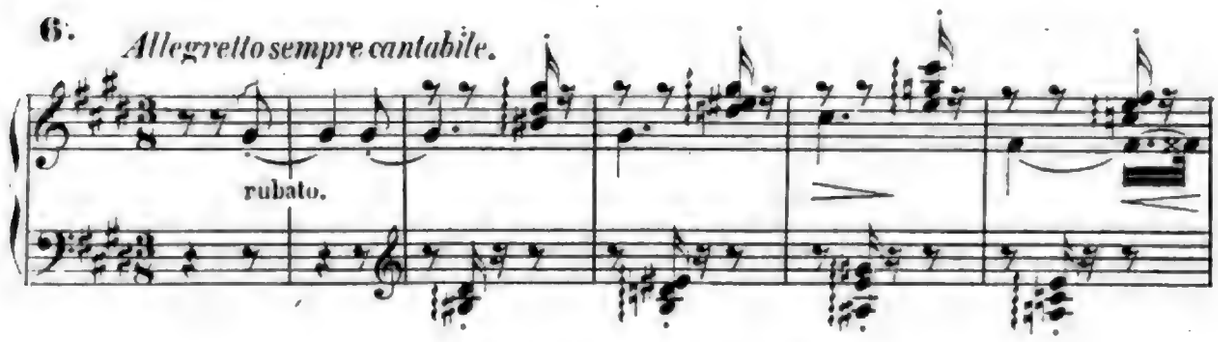
4. *Quasi Adagio.*



5. *Andantino.*



6. *Allegretto sempre cantabile.*

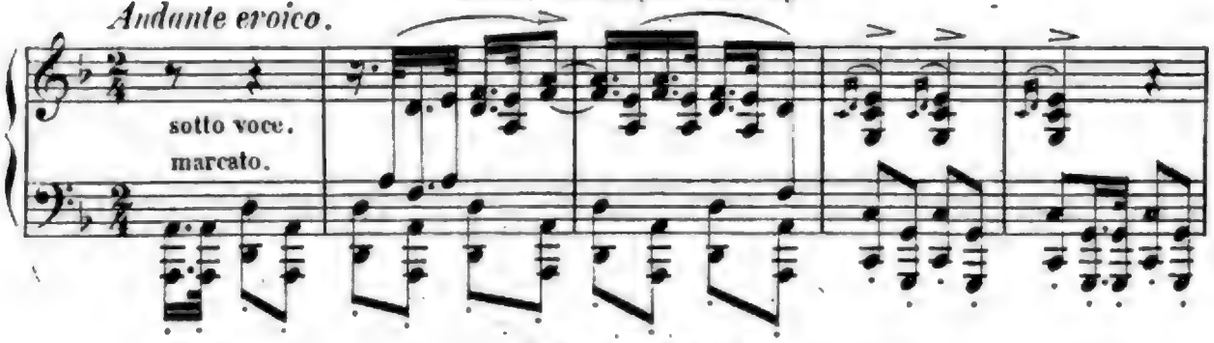


Heroischer Marsch

im ungarischen Styl.

Berlin, Schlesinger. 22½ Ngr.

Andante eroico.



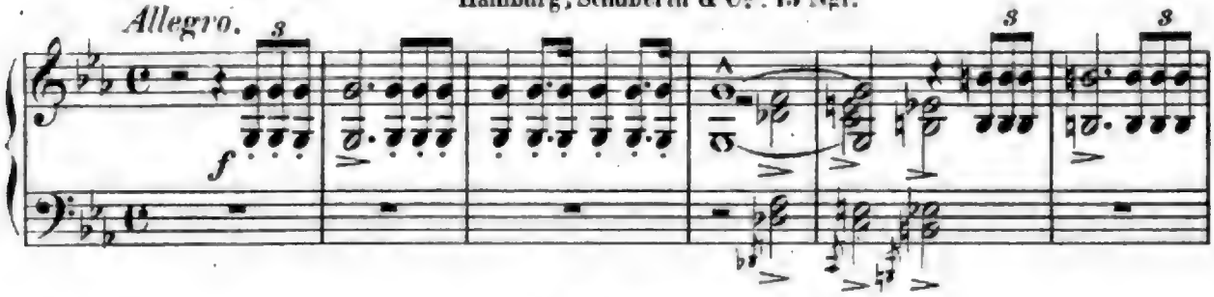
Festmarsch

zur Saecular-Feier von Göthe's Geburtstag am 28. August 1849 in Weimar.

Hamburg, Schuberth & Cº. 15 Ngr.

Introduzione.

Allegro.

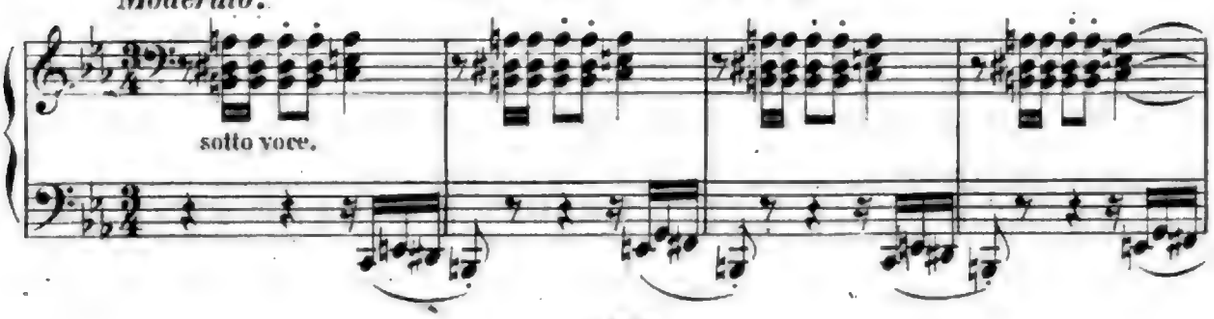


2 Polonaises.

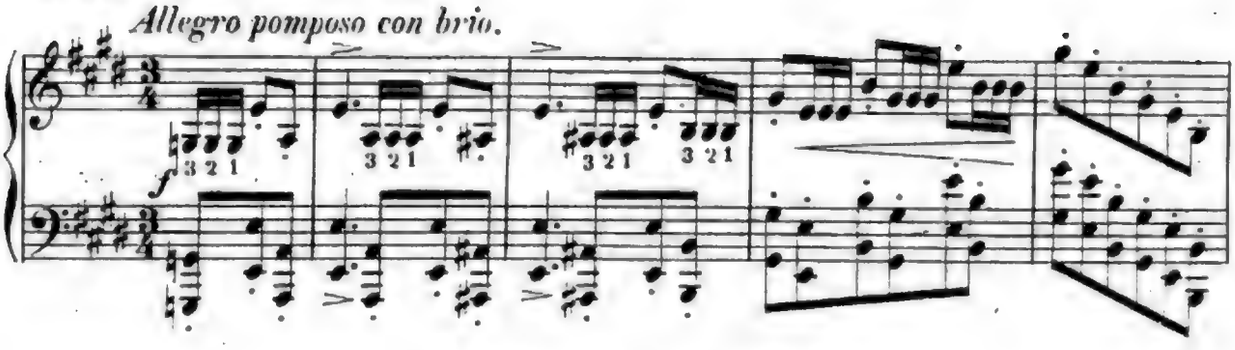
Leipzig, Senff. Nº 1 u. 2 à 25 Ngr.

Nº 1.

Moderato.



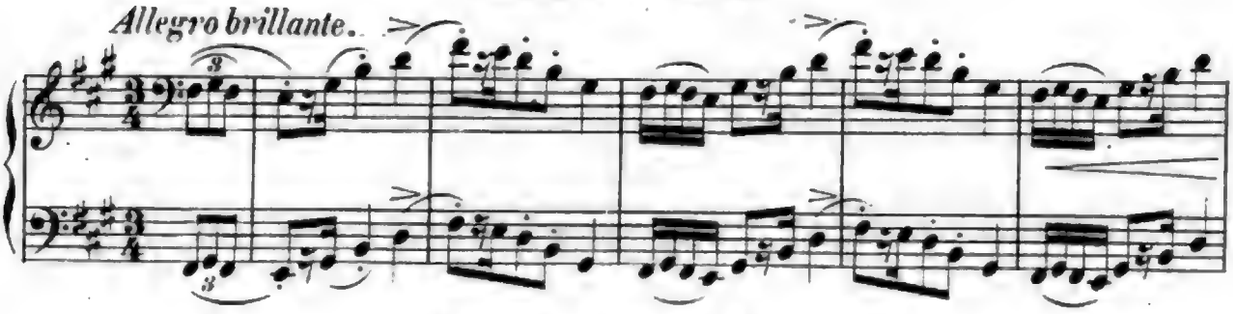
Allegro pomposo con brio.



Mazurka brillante.

Leipzig, Senff. 20 Ngr.

Allegro brillante.



3 Caprices-Valses.

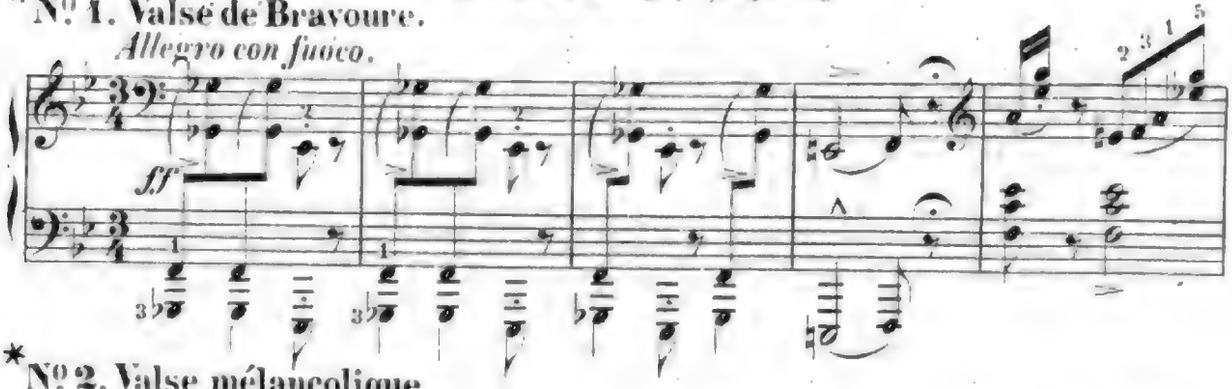
Nouvelle Edition revue et corrigée.

Wien, Haslinger. № 1–3.

№ 1 u. 3 à 25 Ngr.; № 2, 15 Ngr.

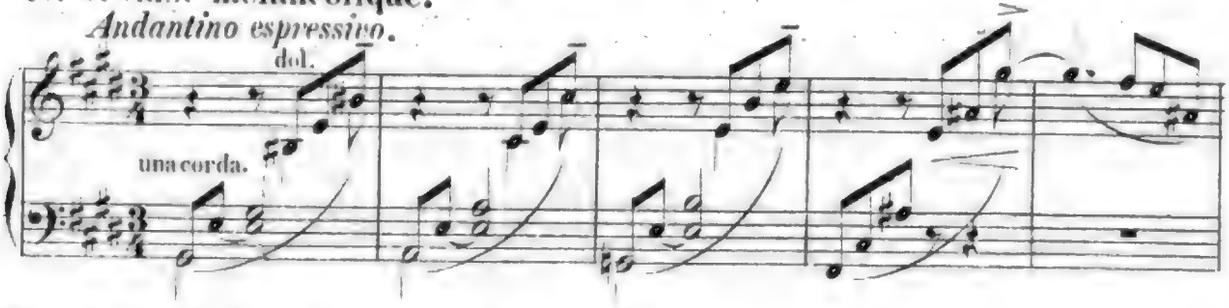
* **№ 1. Valse de Bravoure.**

Allegro con fuoco.



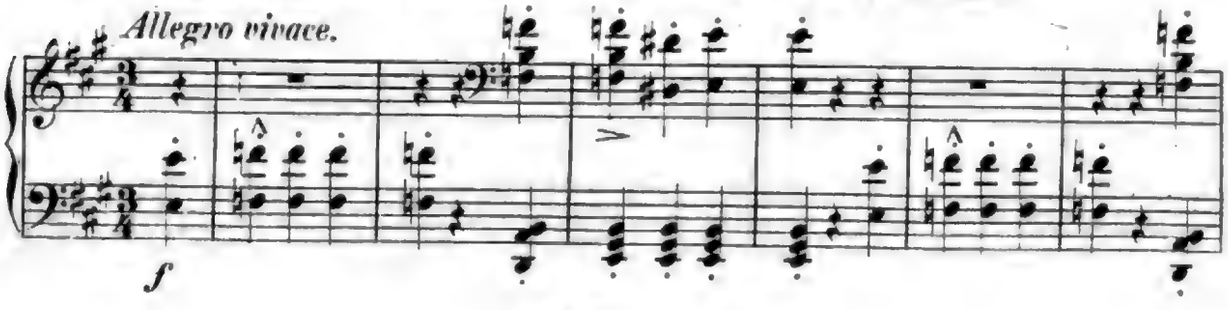
* **№ 2. Valse mélancolique.**

Andantino espressivo.



* **№ 3. Valse de Concert sur deux motifs de Lucia et Parisina.**

Allegro vivace.



Valse-Impromptu.

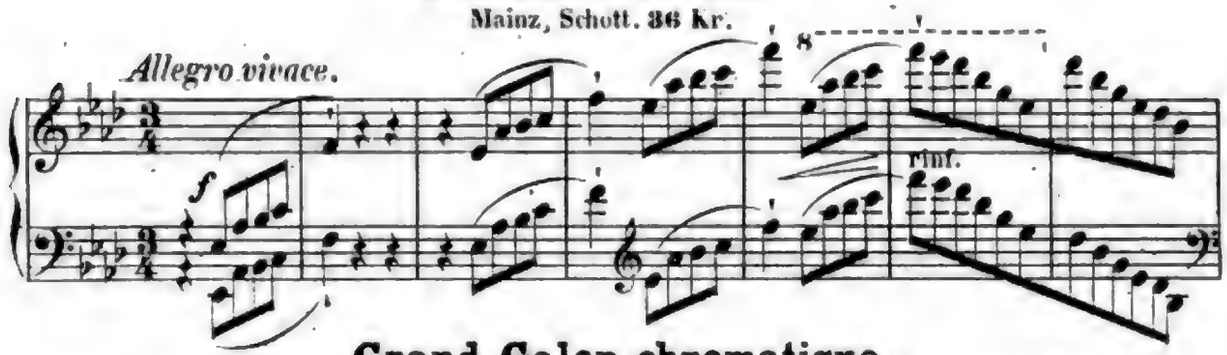
Hamburg, Schuberth & Cº 20 Ngr.

Vivace scherzando.

Feuilles d'Album.

Mainz, Schott. 36 Kr.

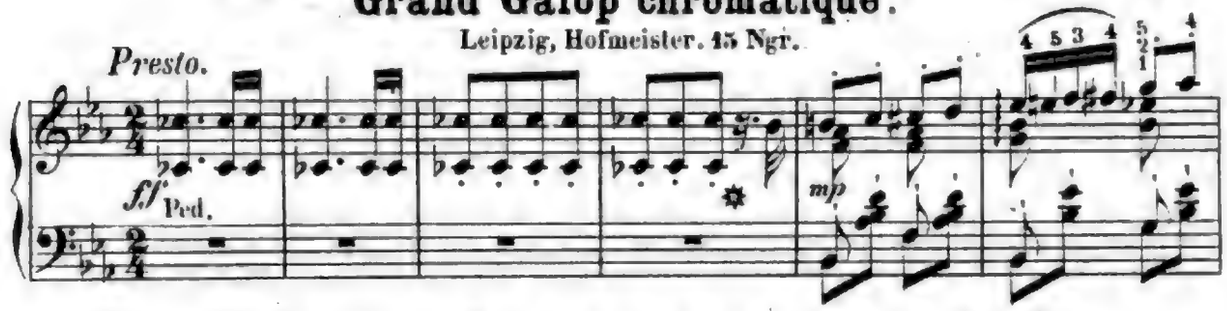
Allegro vivace.



Grand Galop chromatique.

Leipzig, Hofmeister. 15 Ngr.

Presto.

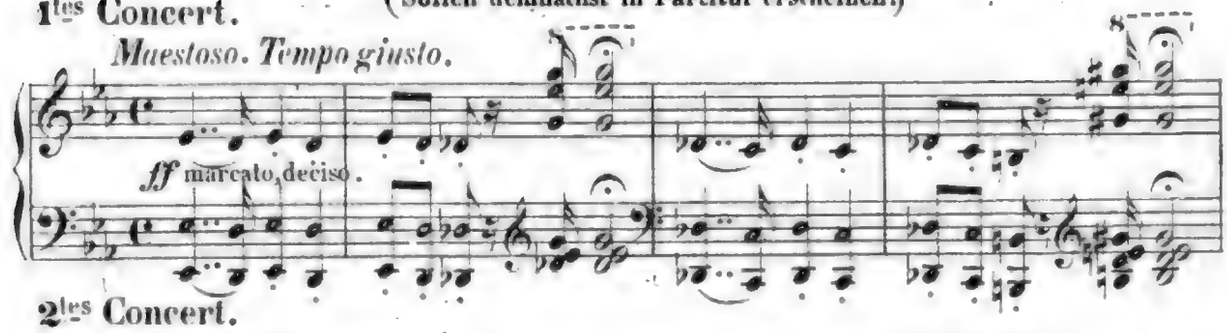


Concerte für Pianoforte und Orchester.

(Sollen demnächst in Partitur erscheinen.)

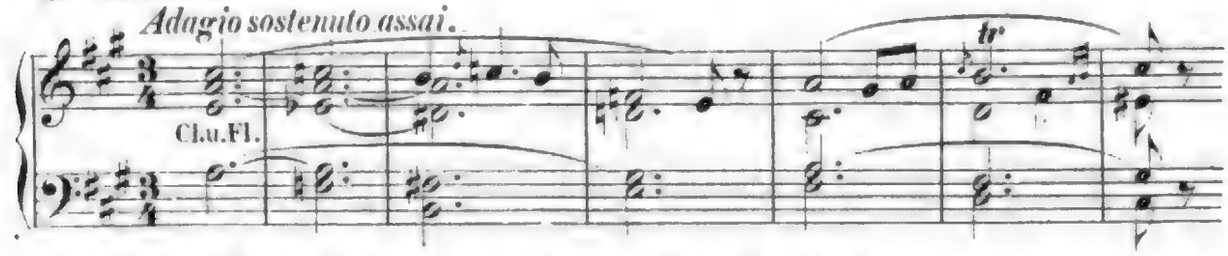
1tes Concert.

Maestoso. Tempo giusto.



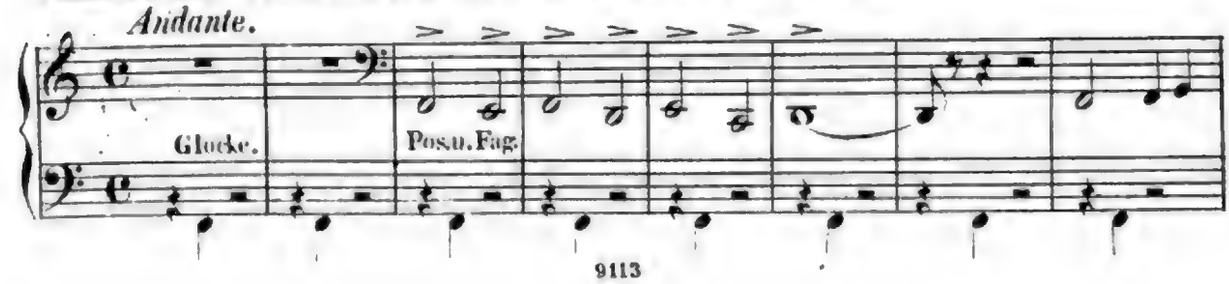
2tes Concert.

Adagio sostenuto assai.



Todtentanz. Fantasie für Pianoforte und Orchester.

Andante.

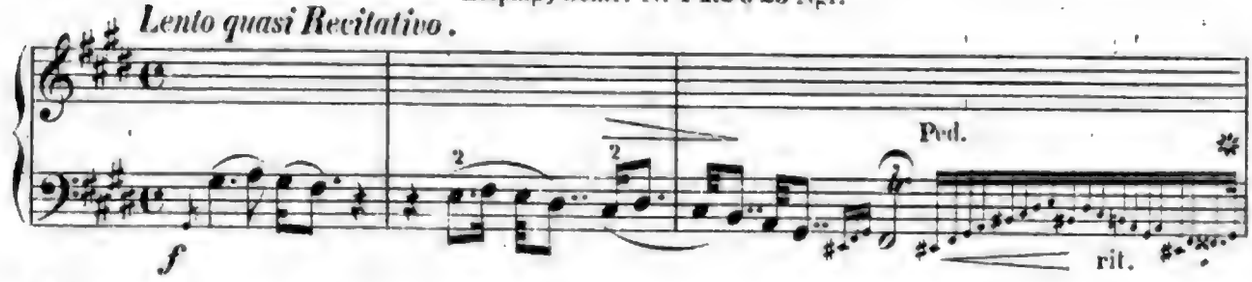


III. UNGARISCHE RHAPSODIEEN.

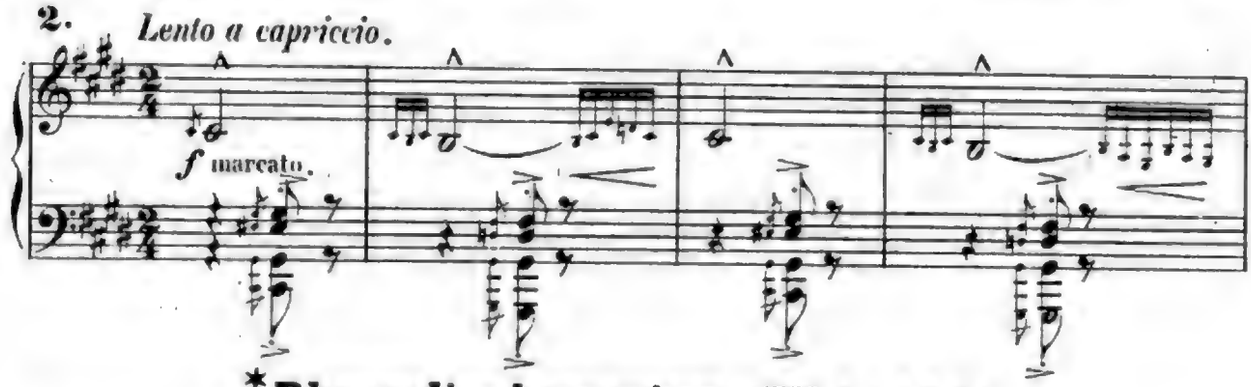
*Rhapsodies hongroises. (No 1.2.)

1.

Leipzig, Senff. No 1 u.2 à 25 Ngr.



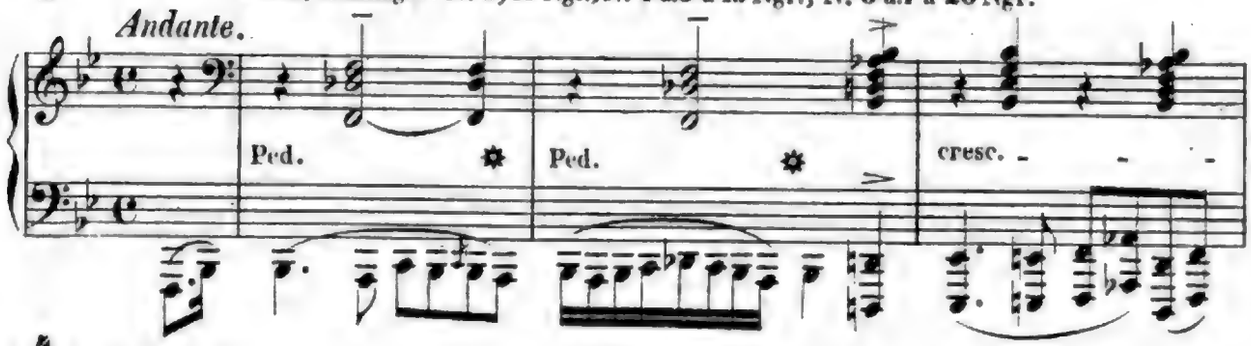
2.



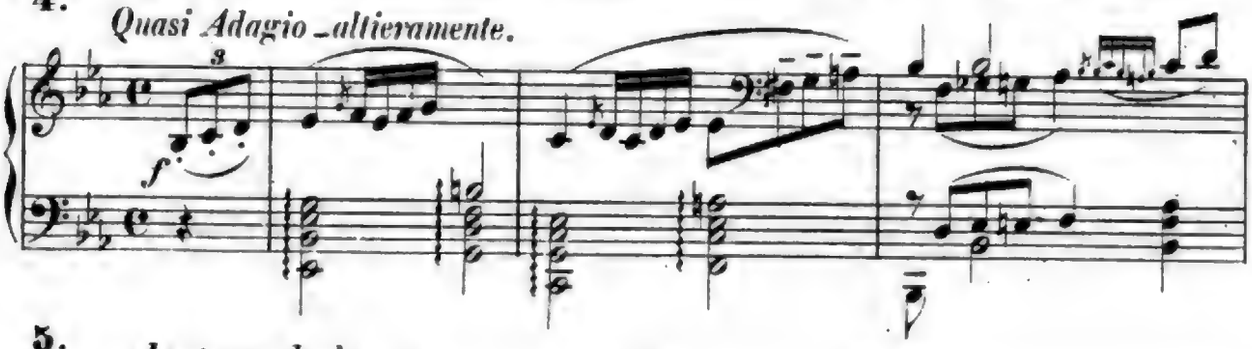
*Rhapsodies hongroises. (No 3.4.5.6.7.)

3.

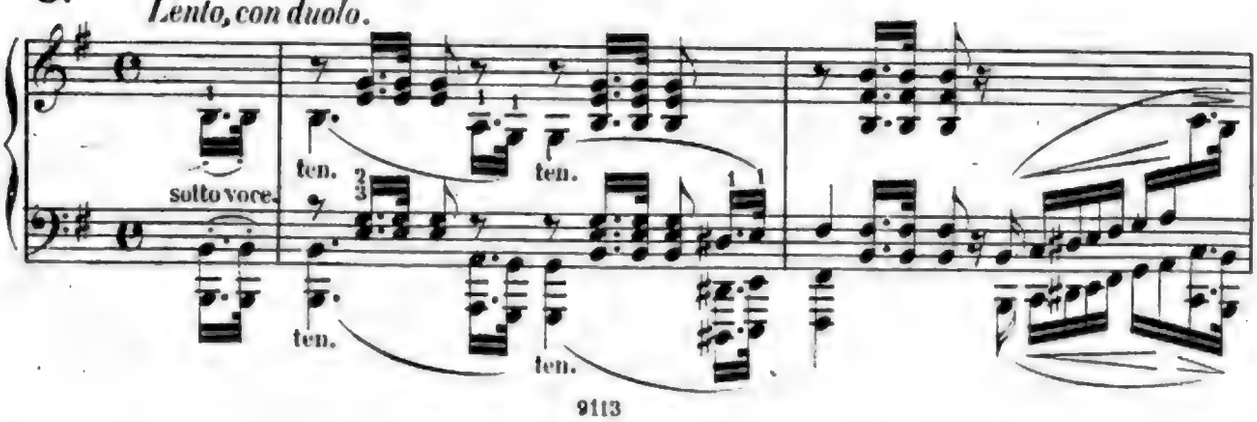
Wien, Haslinger. No 3, 10 Ngr.; No 4 u.5 à 15 Ngr.; No 6 u.7 à 20 Ngr.



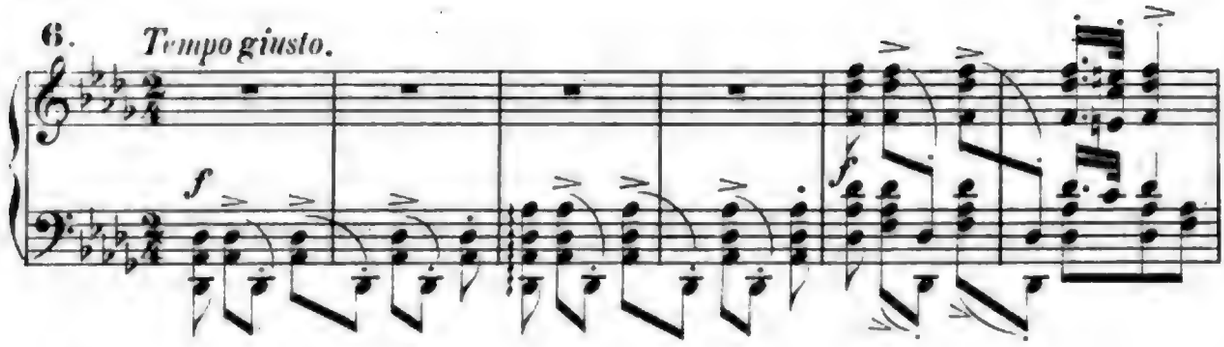
4.



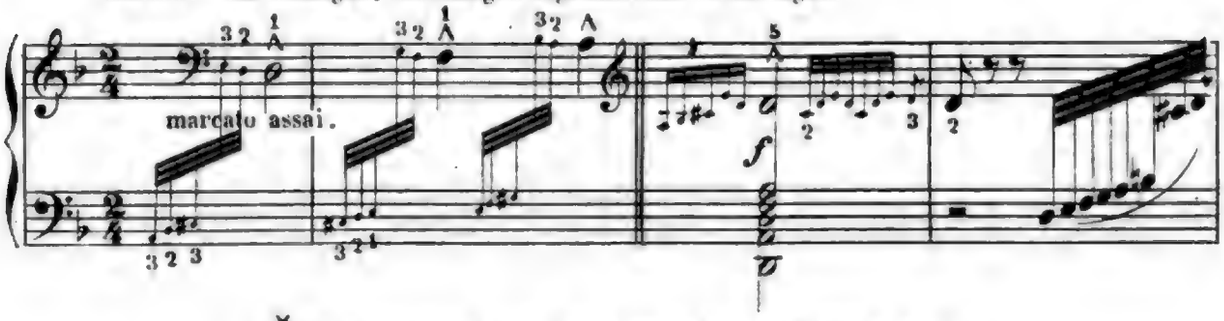
5.



6. *Tempo giusto.*



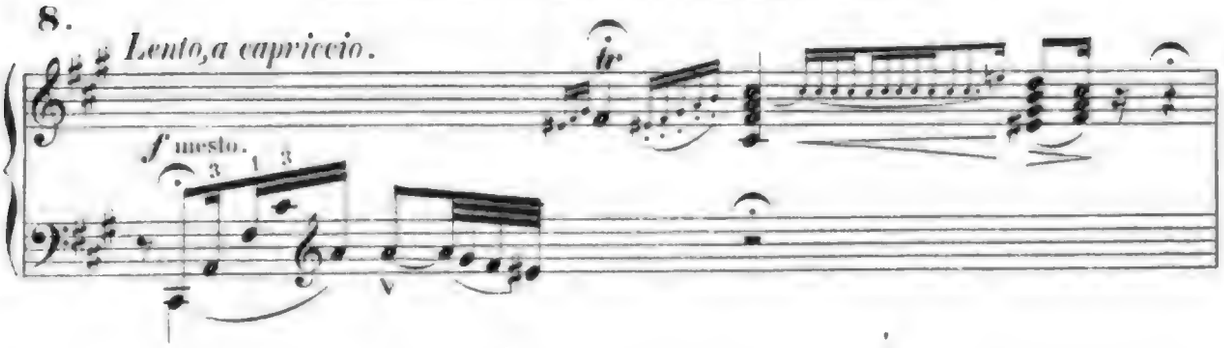
7. *Lento.* Im trotzigen, tiefsinnigen Zigeunertone vorzutragen.



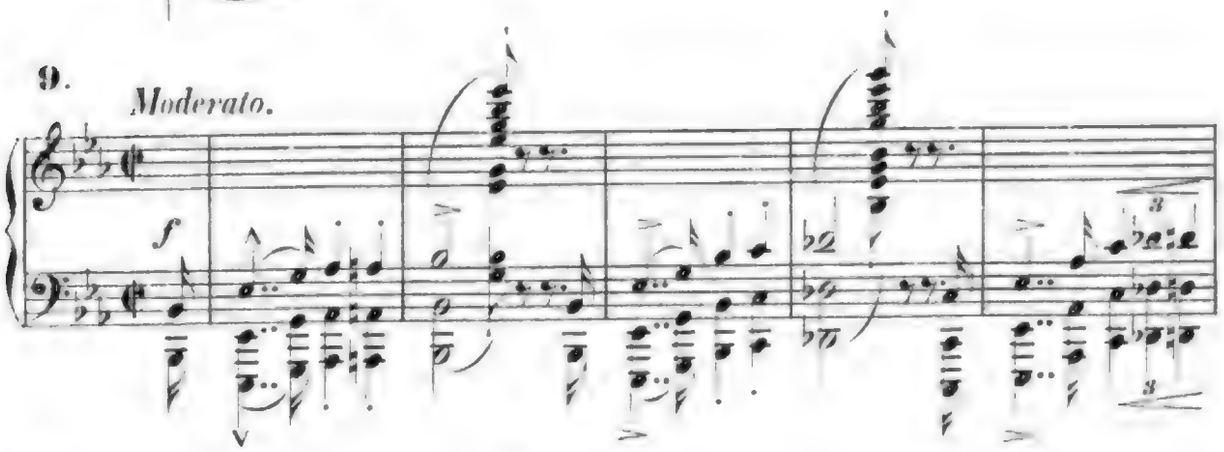
* Rhapsodies hongroises. (No. 8.9.10.)

Mainz, Schott. No. 8 u. 10 à 1 Fl. 42 Kr.; No. 9, 2 Fl.

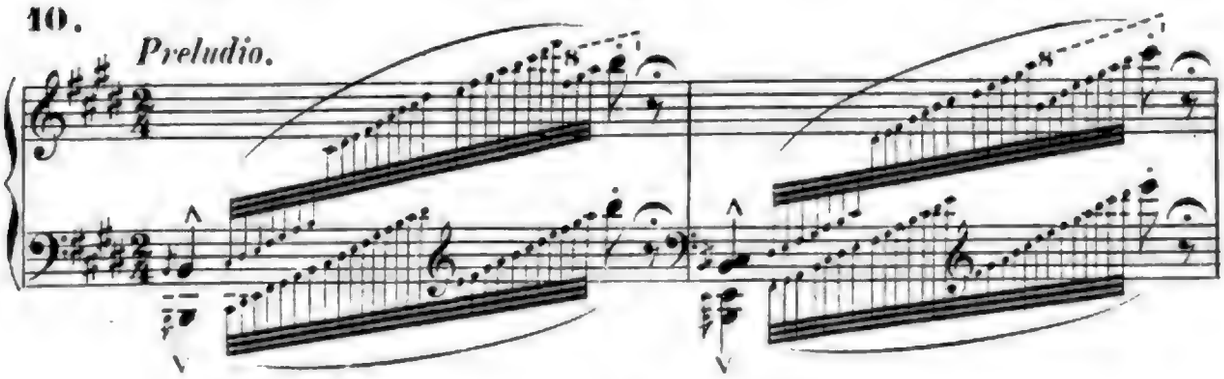
8. *Lento, a capriccio.*



9. *Moderato.*



10. *Preludio.*

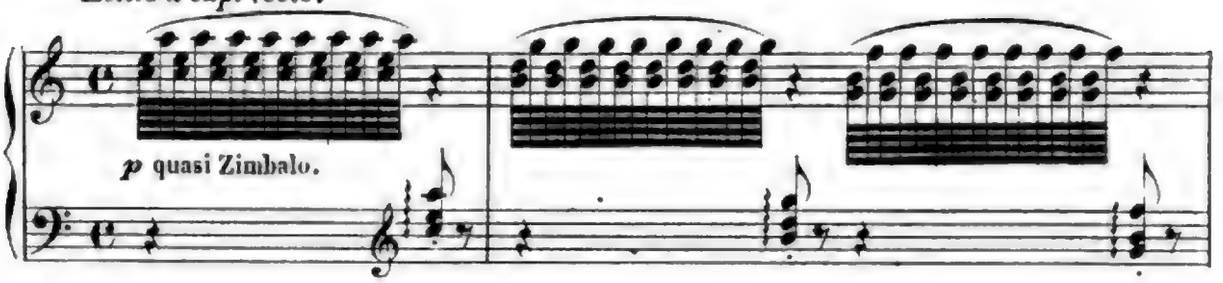


*Rhapsodies hongroises. (No. 11.12.13.14.15.)

Berlin, Schlesinger. No. 11-15 à 15 Sgr.

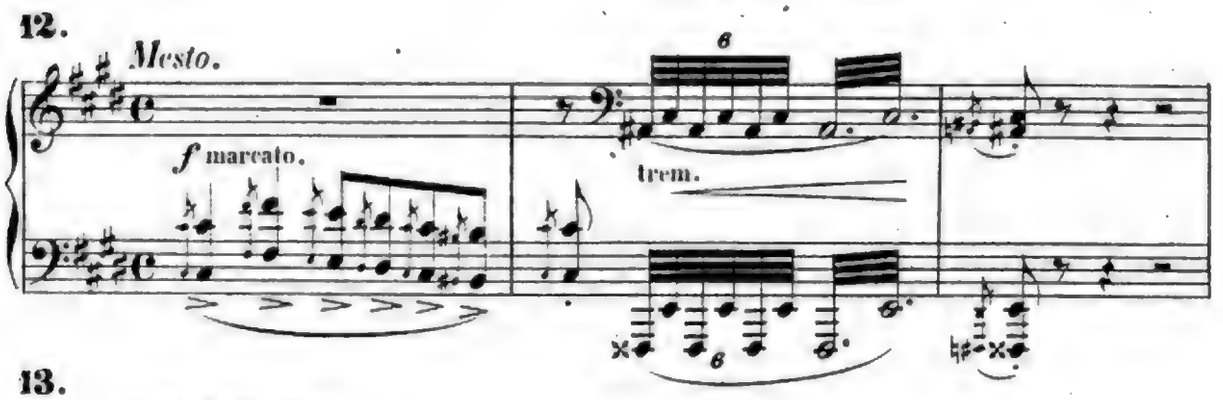
11.

Lento a capriccio.



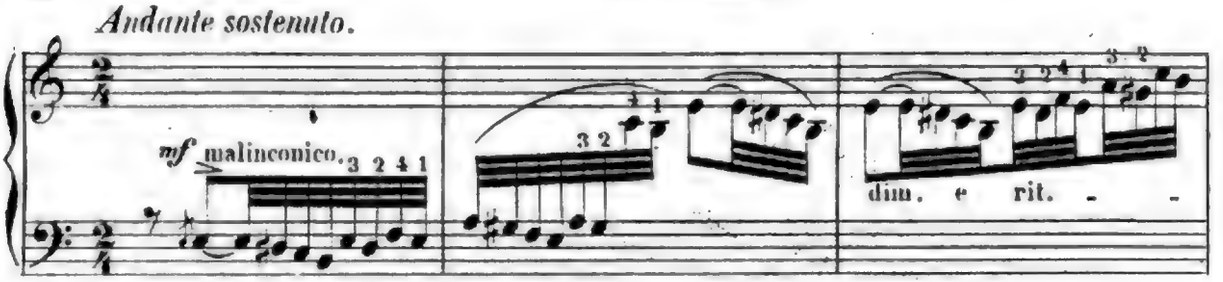
12.

Mesto.



13.

Andante sostenuto.



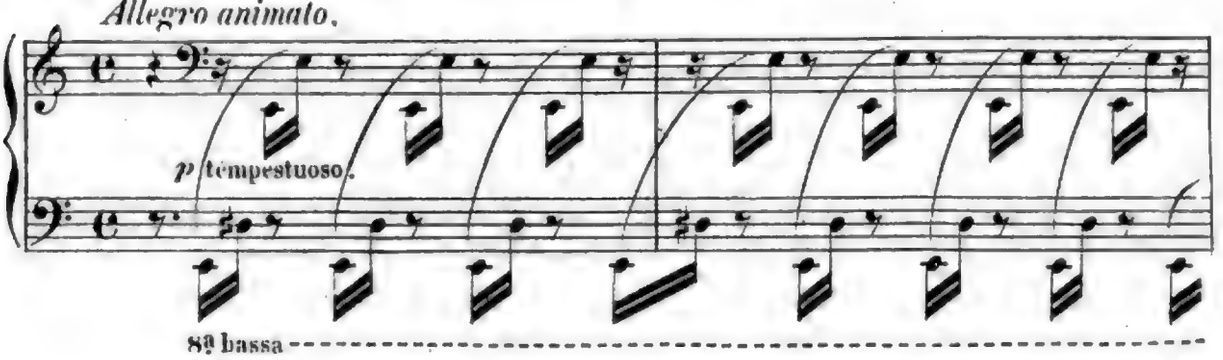
14.

Lento, quasi Marcia funebre.

15.

Rákóczy-Marsch zum Concertvortrag bearbeitet.

Allegro animato.

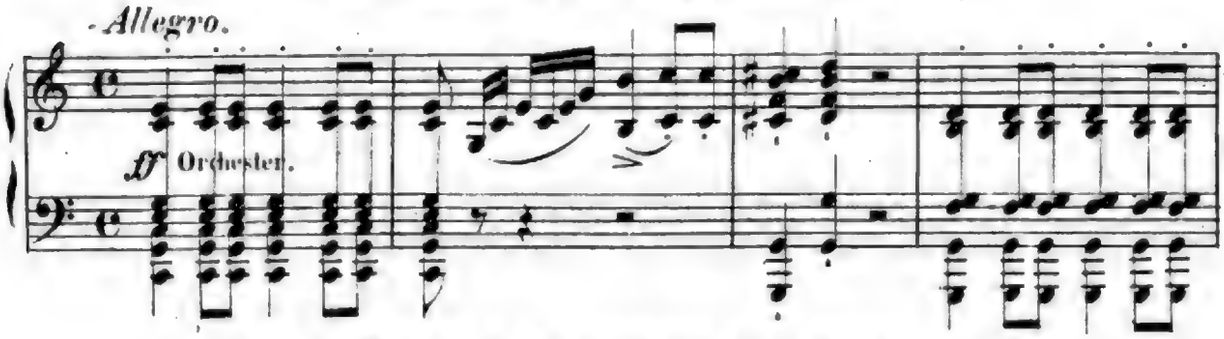


IV. INSTRUMENTIRUNGEN.

Franz Schubert's grosse Fantasie (C dur)

symphonisch bearbeitet

für Pianoforte principale und Orchester.

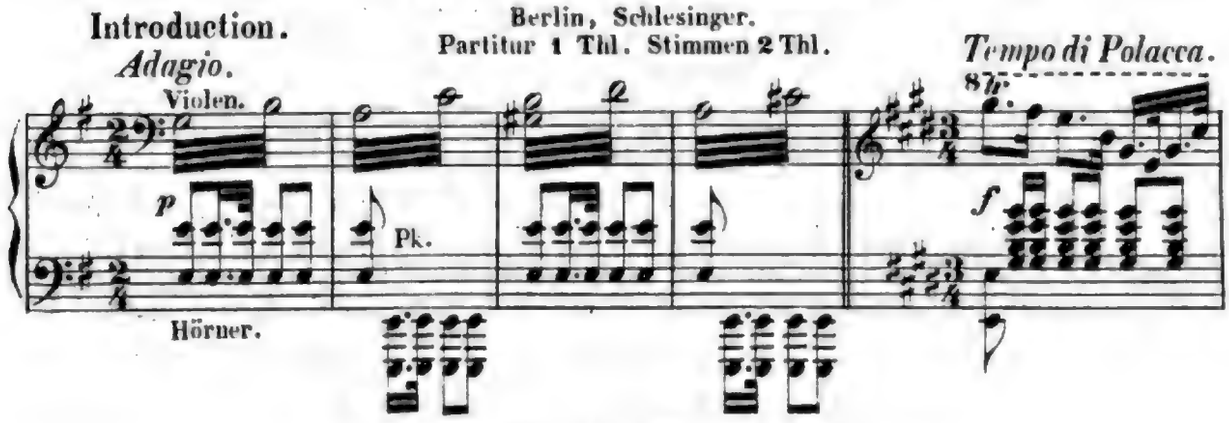


C. M. v. Weber's Polonaise brillante (Op. 72)

für Pianoforte und Orchester.

Berlin, Schlesinger.

Partitur 1 Thl. Stimmen 2 Thl.

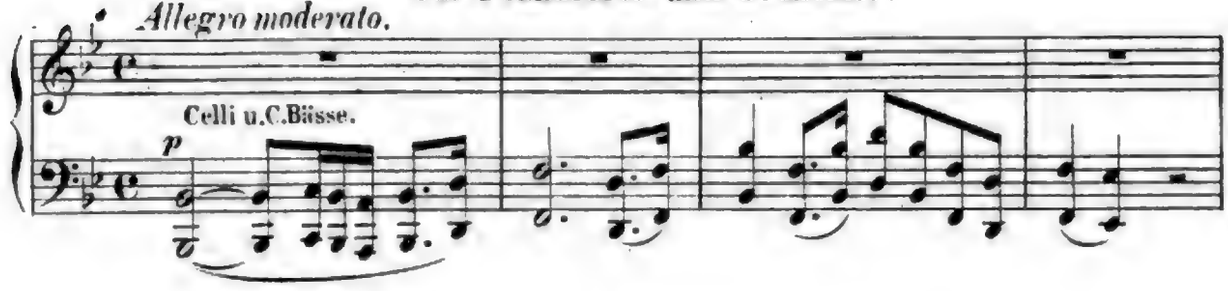


Capriccio alla Turca.

Fantasie

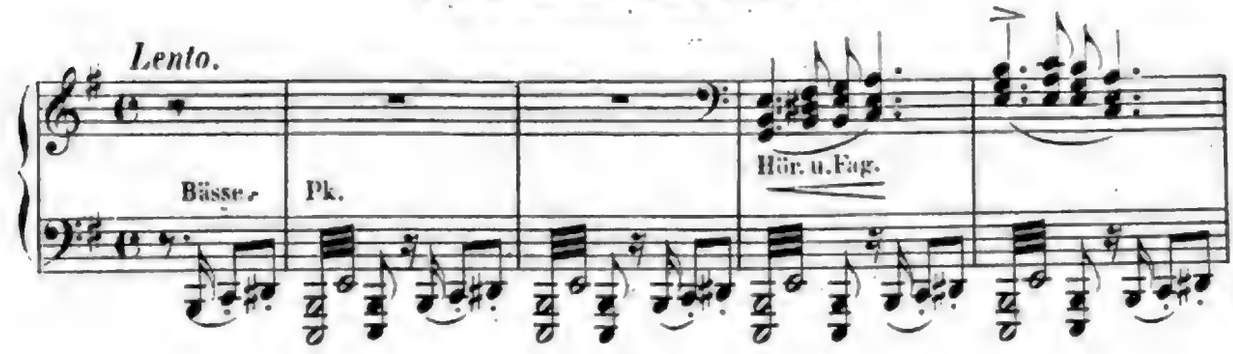
über Motive aus den „Ruinen von Athen" von Beethoven

für Pianoforte und Orchester.



Ungarische Rhapsodie No. 14

für Pianoforte und Orchester.

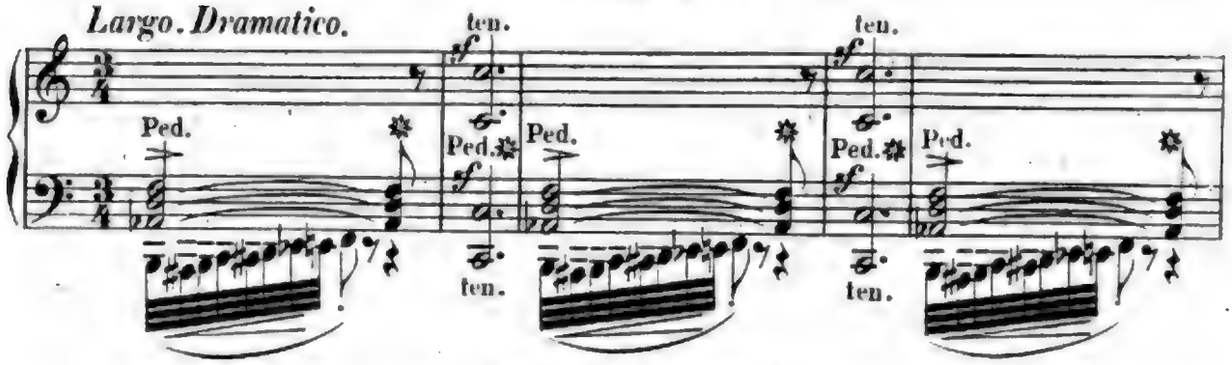


V. PHANTASIEEN ÜBER MOTIVE AUS OPERN.

Grande Fantaisie dramatique.

sur des thèmes de l'Opéra: Les Huguenots de Meyerbeer.

Berlin, Schlesinger. 1 Thl.



Réminiscences

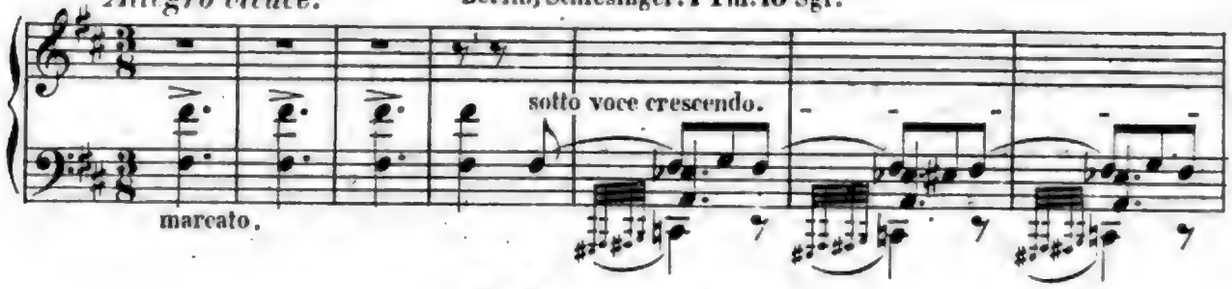
de Robert le Diable de G. Meyerbeer.

Valse infernale.

Fantaisie.

Allegro vivace.

Berlin, Schlesinger. 1 Thl. 10 Sgr.



Réminiscences

de la Juive d'Halévy.

Fantaisie brillante.

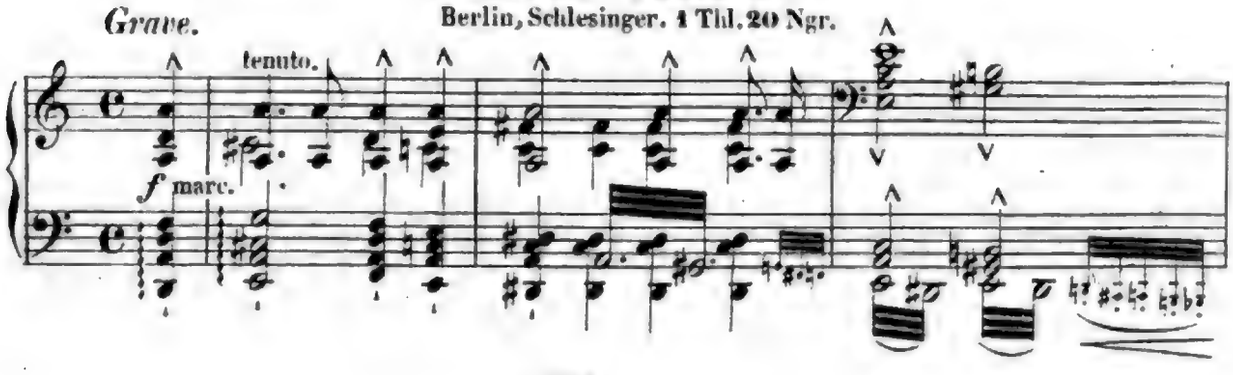
Berlin, Schlesinger. 1 Thl.

Réminiscences

de Don Juan de Mozart.

Grande Fantaisie.

Berlin, Schlesinger. 1 Thl. 20 Ngr.

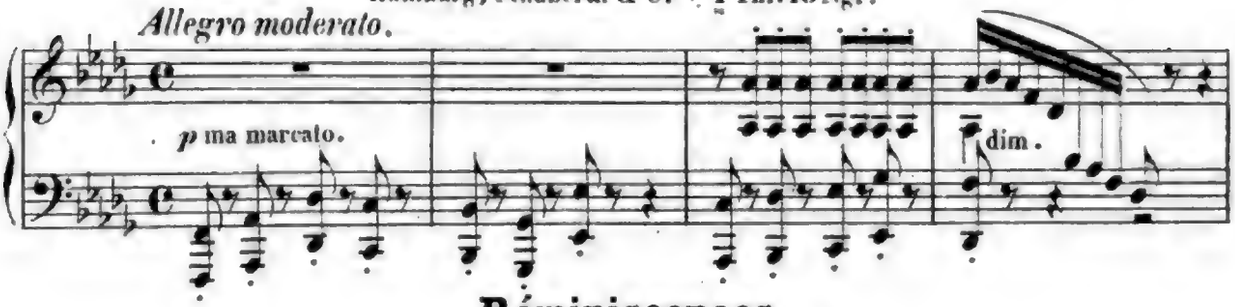


Fantaisie

sur des motifs favoris de l'opéra: La Sonnámbula de Bellini.

Hamburg, Schuberth & Cº. 1 Thl. 10 Ngr.

Allegro moderato.

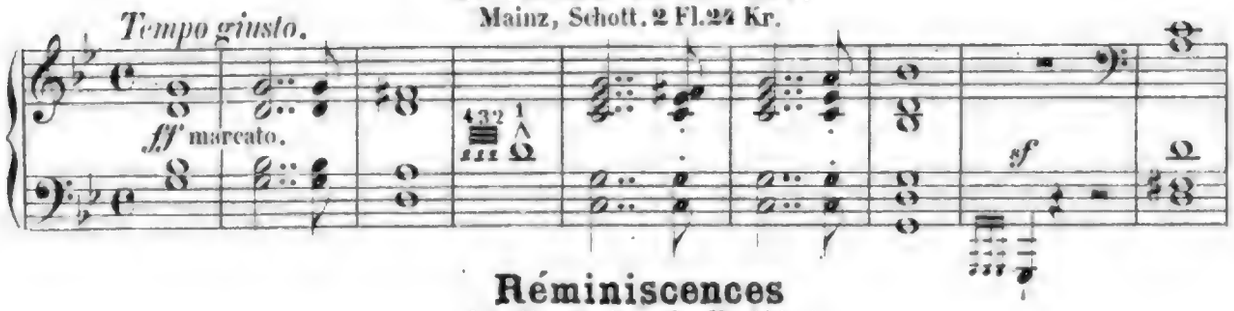


Réminiscences

de Norma de Bellini.

Mainz, Schott. 2 Fl. 24 Kr.

Tempo giusto.



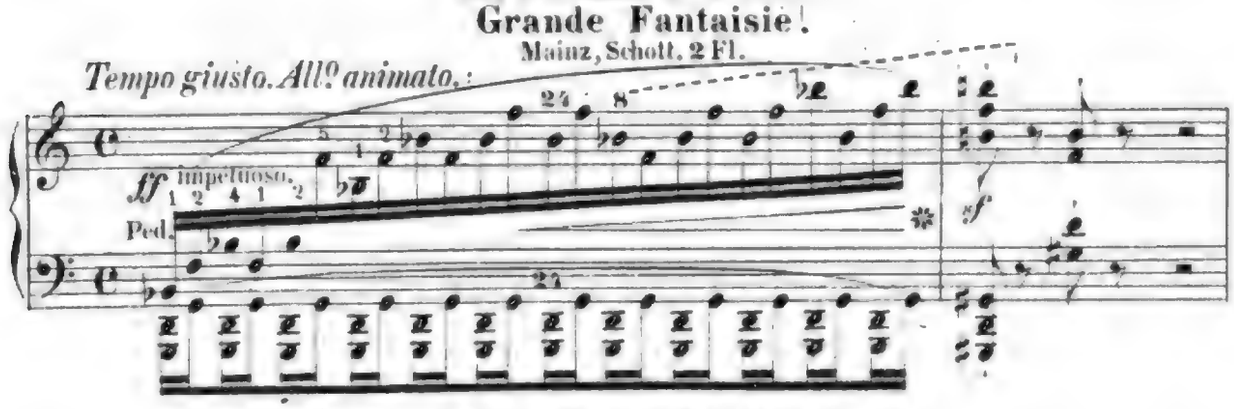
Réminiscences

des Puritains de Bellini.

Grande Fantaisie.

Mainz, Schott. 2 Fl.

Tempo giusto. Allº animato.



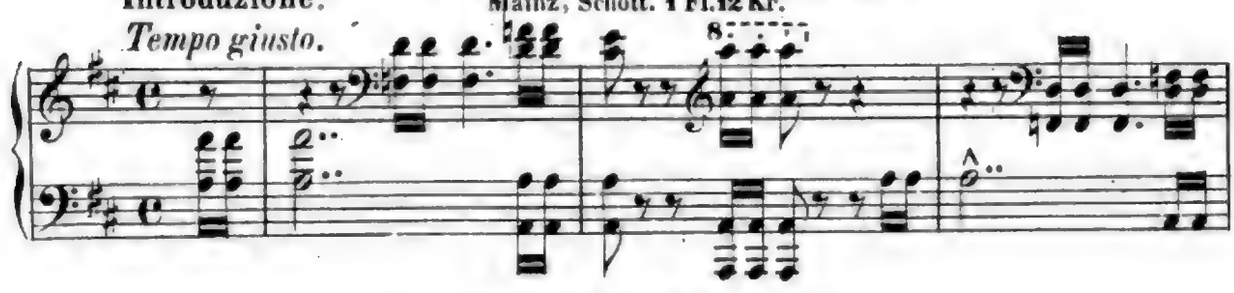
I Puritani de Bellini.

Introduction et Polonaise.

Mainz, Schott. 1 Fl. 12 Kr.

Introduzione.

Tempo giusto.



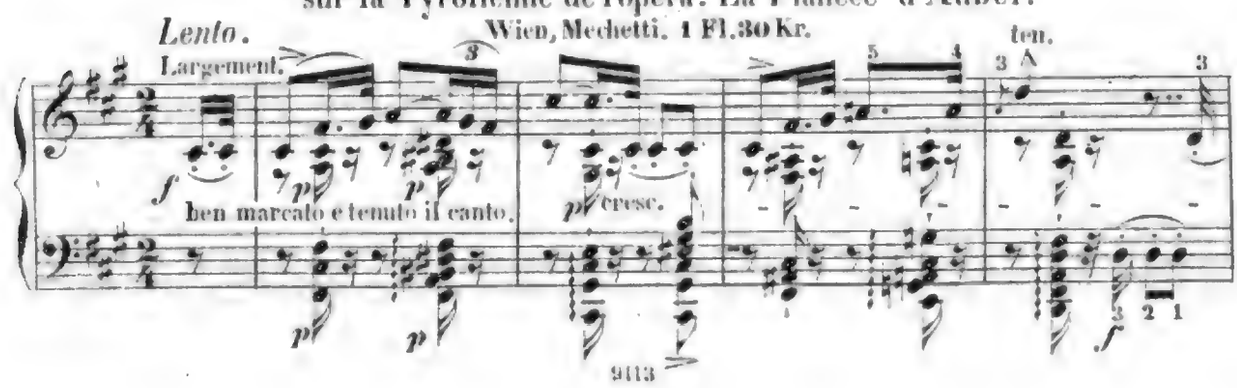
Grande Fantaisie

sur la Tyrolienne de l'opéra: La Fiancée d'Auber.

Wien, Mechetti. 1 Fl. 30 Kr.

Lento.

Largement.

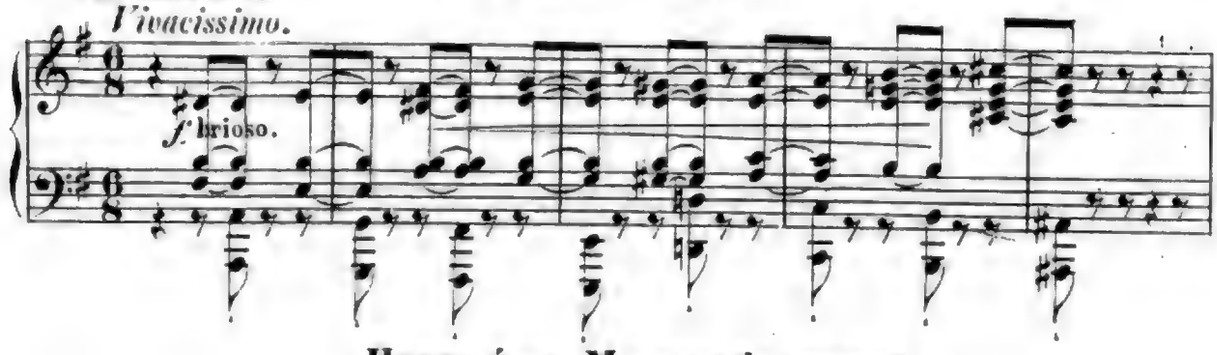


Tarantelle di Bravura

d'après la Tarantelle de la Muette de Portici d'Auber.

Introduzione. Wien, Mechetti. 1 Fl. 30 Kr.

Vivacissimo.



Hexaméron . Morceau de concert.

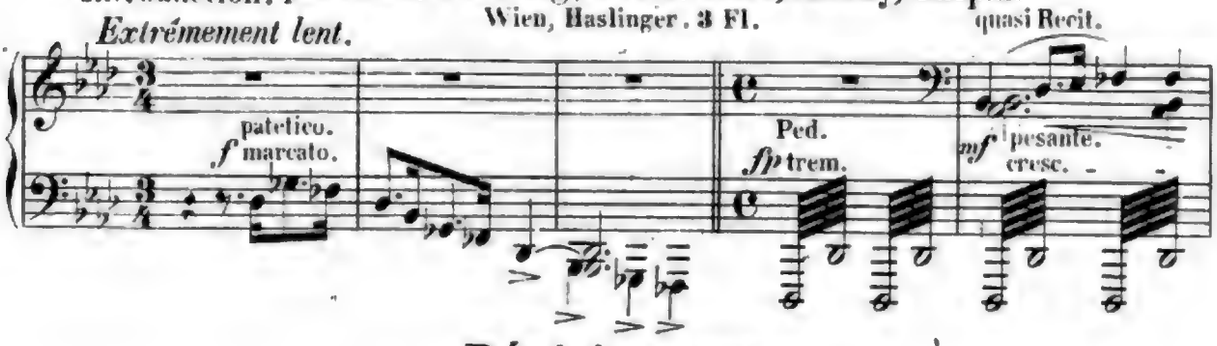
Grandes Variations de Bravoure

sur la Marche des Puritains de Bellini

Introduction. par Liszt, Thalberg, Pixis, Herz, Czerny, Chopin.

Wien, Haslinger. 3 Fl.

Extrémement lent.



Réminiscences

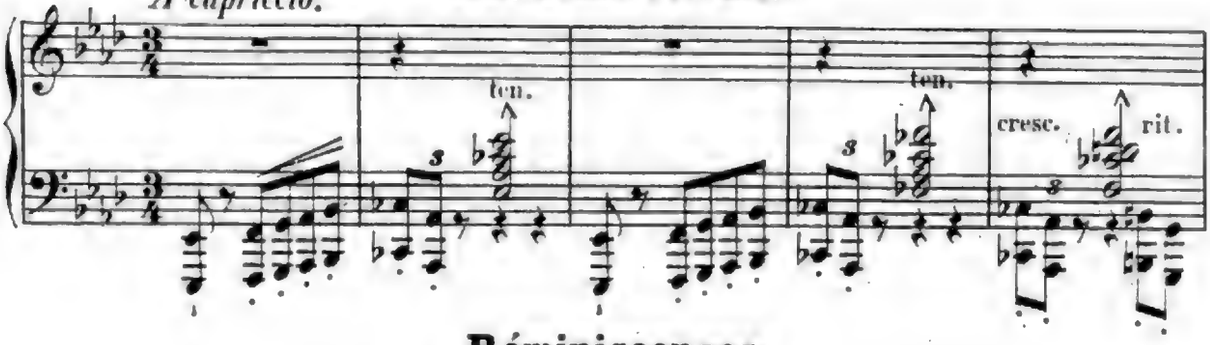
de Lucrezia Borgia de Donizetti.

Grande Fantaisie.

Introduzione. 1ière Partie: Trio du second Acte.

Wien, Mechetti. 1 Fl. 30 Kr.

A capriccio.



Réminiscences

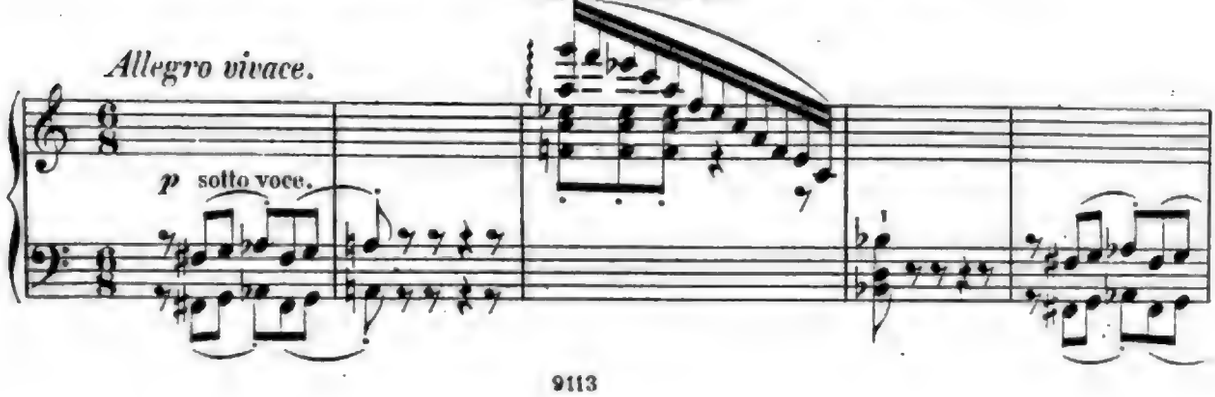
de Lucrezia Borgia de Donizetti.

Grande Fantaisie.

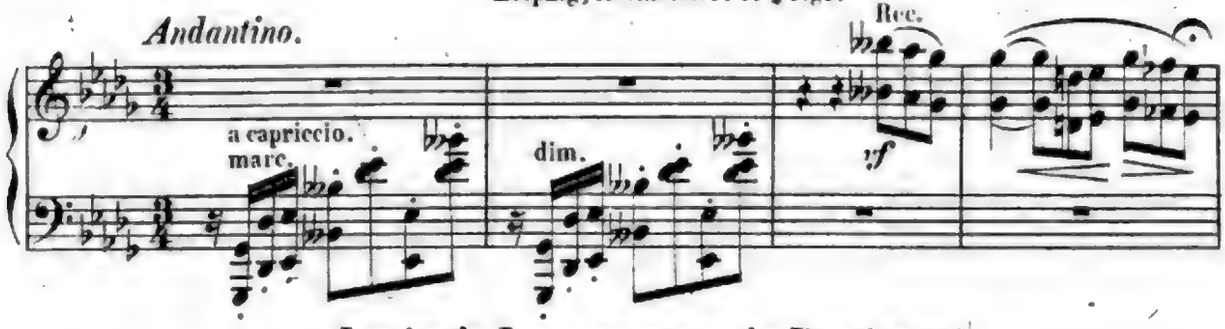
2de Partie: Chanson à boire (Orgie)_Duo_Finale.

Wien, Mechetti. 2 Fl.

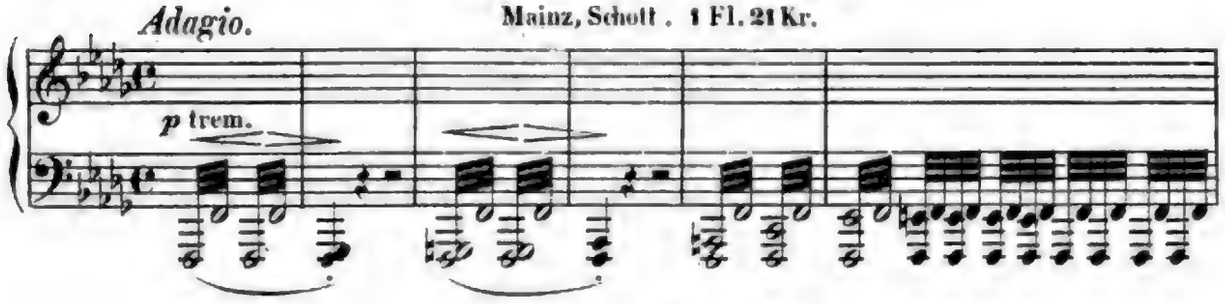
Allegro vivace.



Réminiscences
de Lucia de Lammermoor de Donizetti.
Fantaisie dramatique.
Leipzig, Hofmeister. 17½ Ngr.



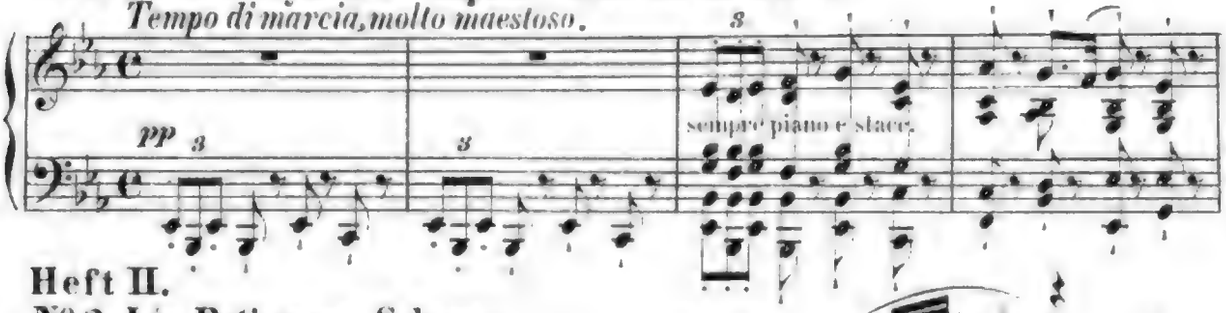
Lucia de Lammermoor de Donizetti.
Marche et Cavatine.
Mainz, Schott. 1 Fl. 21 Kr.



Illustrations
du Prophète de G. Meyerbeer.
Leipzig, Breitkopf & Härtel. 4 Hefte.
Heft 1-3 à 1 Thl. 10 Ngr.; Heft 4, 2 Thl.

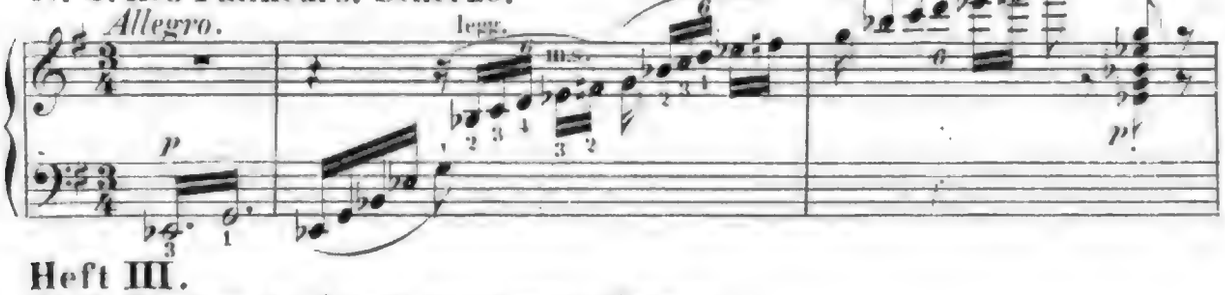
Heft I.

№ 1. Prière. Hymne triomphal. Marche du Sacre.



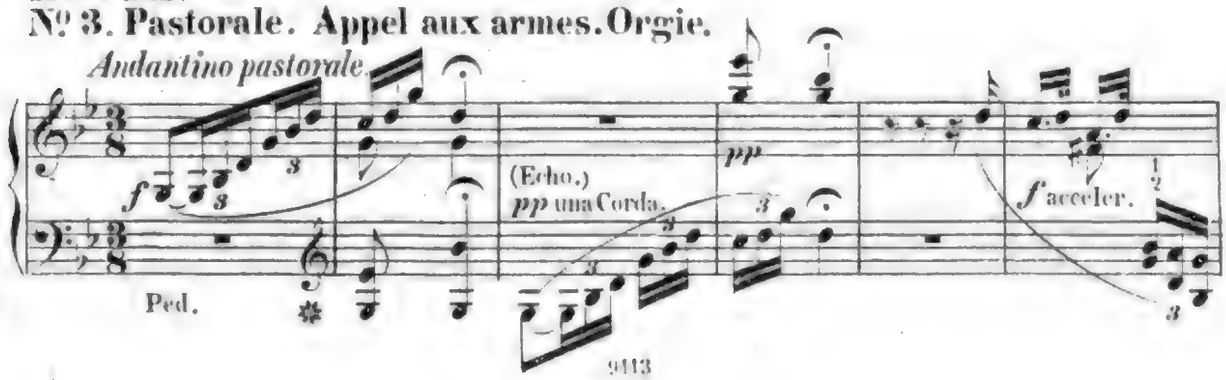
Heft II.

№ 2. Les Patineurs. Scherzo.



Heft III.

№ 3. Pastorale. Appel aux armes. Orgie.



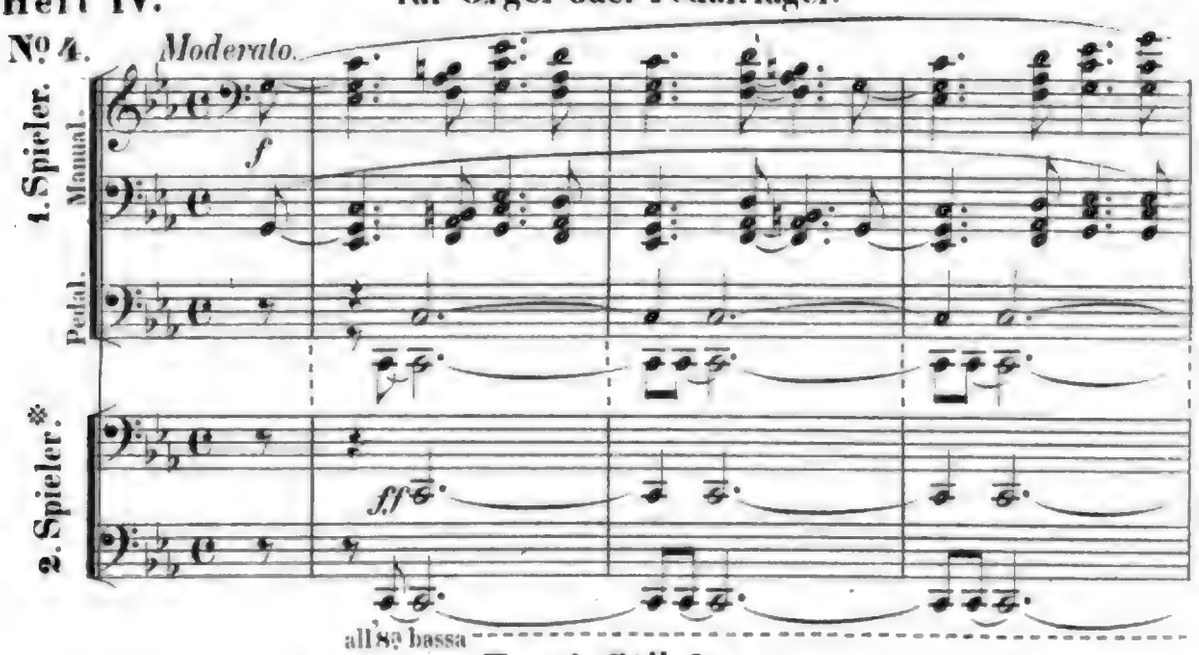
Fantasie und Fuge

über den Choral: „Ad nos, ad salutarem undam"

für Orgel oder Pedalflügel.

Heft IV.

№ 4. *Moderato.*



Zwei Stücke

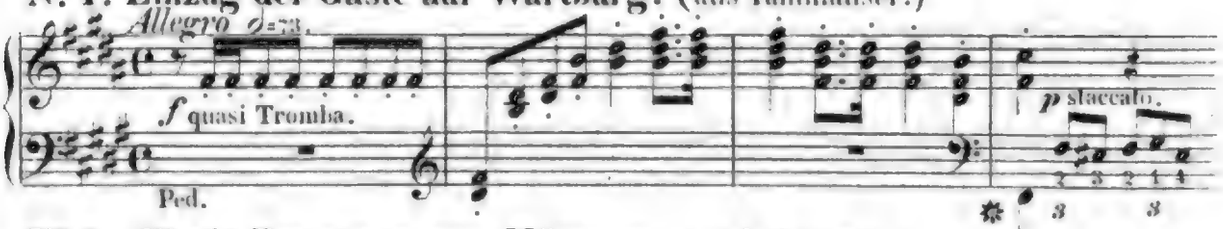
aus R. Wagner's Tannhäuser und Lohengrin.

№ 1. Einzug der Gäste auf Wartburg.

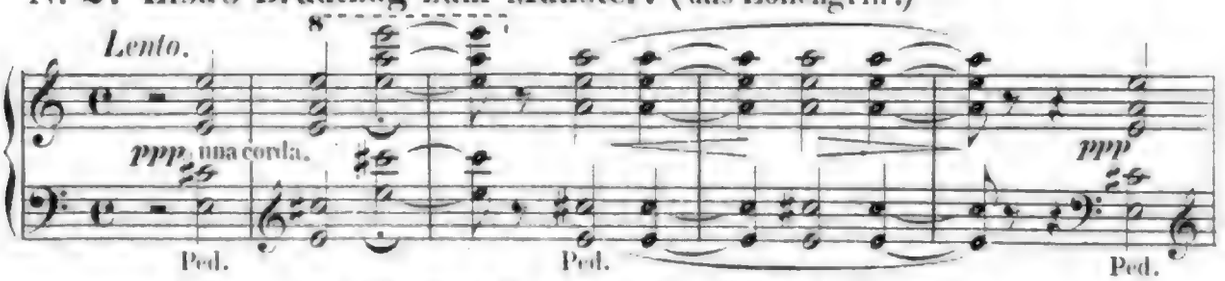
№ 2. Elsa's Brautzug zum Münster.

Leipzig, Breitkopf & Härtel. № 1, 20 Ngr.; № 2, 10 Ngr.

№ 1. Einzug der Gäste auf Wartburg. (aus Tannhäuser.)



№ 2. Elsa's Brautzug zum Münster. (aus Lohengrin.)



Aus Richard Wagner's Lohengrin.

I. Festspiel und Brautlied,

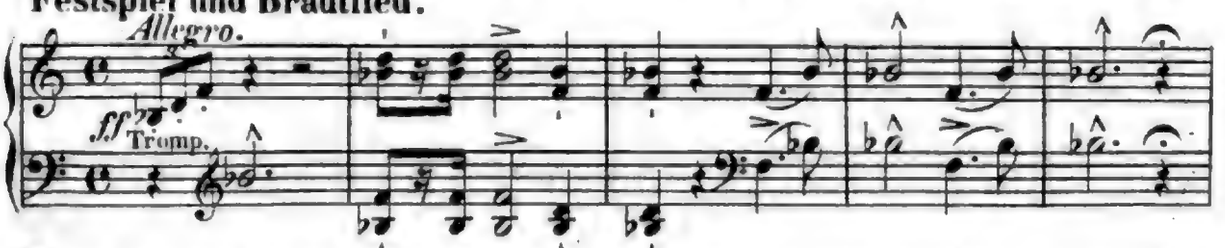
II. Elsa's Traum und Lohengrin's Verweis an Elsa

für Pianoforte.

Leipzig, Breitkopf & Härtel.

I. Festspiel und Brautlied 1 Thl. II. Elsa's Traum und Lohengrin's Verweis an Elsa 15 Ngr.

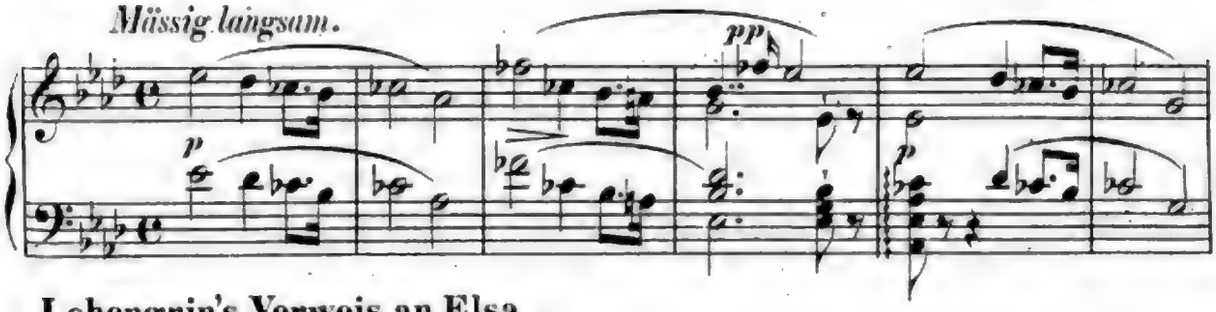
Festspiel und Brautlied.



* Diese Fuge kann auch auf dem Pianoforte 4 händig vorgetragen werden, wo alsdann der 1. Spieler nur die beiden obern Zeilen, beziehungsweise deren Variante, der 2. Spieler die zwei unteren Zeilen übernimmt.

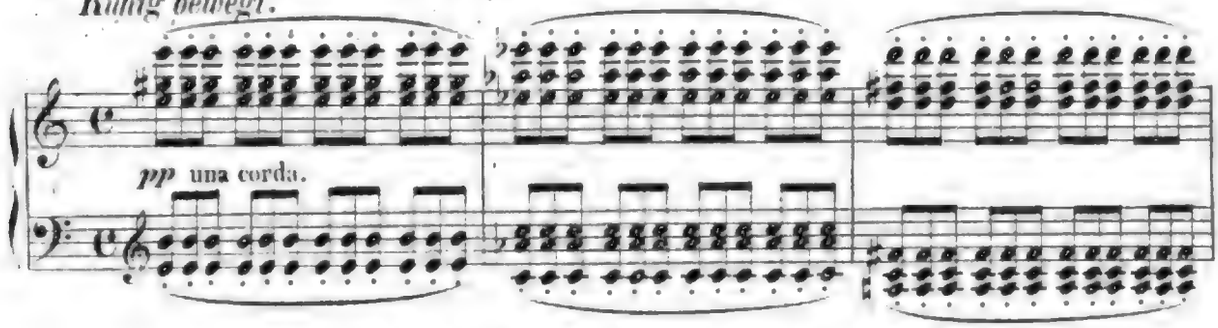
Elsa's Traum.

Mässig langsam.



Lohengrin's Verweis an Elsa.

Ruhig bewegt.



Andante finale und Marsch

aus der Oper: König Alfred von J. Raff,

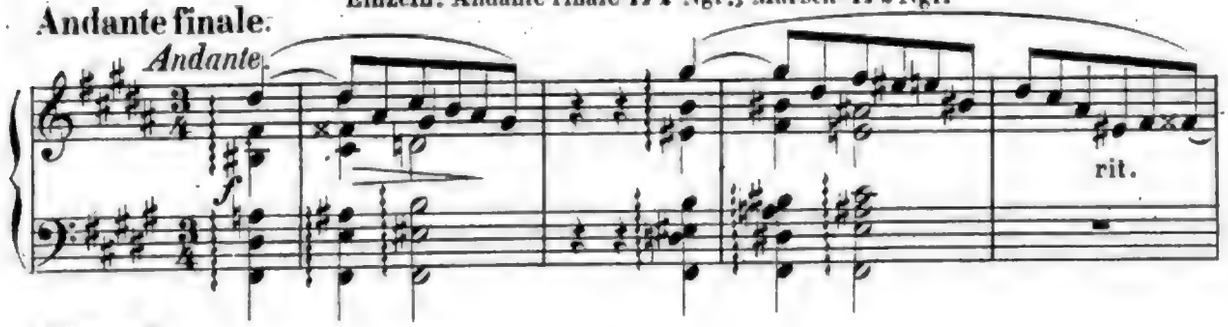
für Pianoforte übertragen.

Magdeburg, Heinrichshofen. 1 Thl.

Einzeln: Andante finale 17½ Ngr.; Marsch 17½ Ngr.

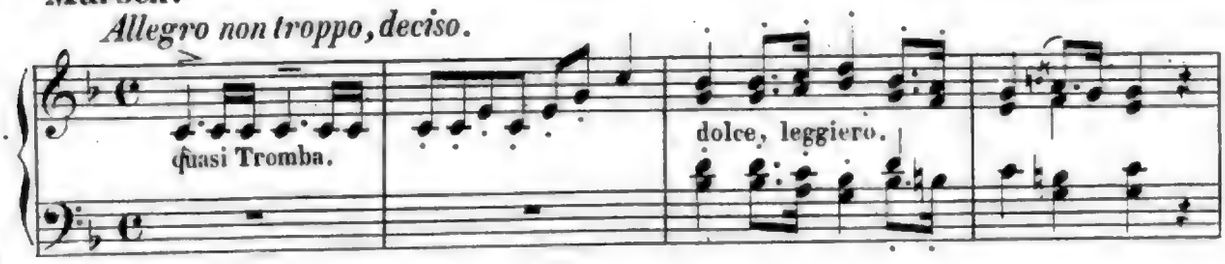
Andante finale.

Andante.



Marsch.

Allegro non troppo, deciso.



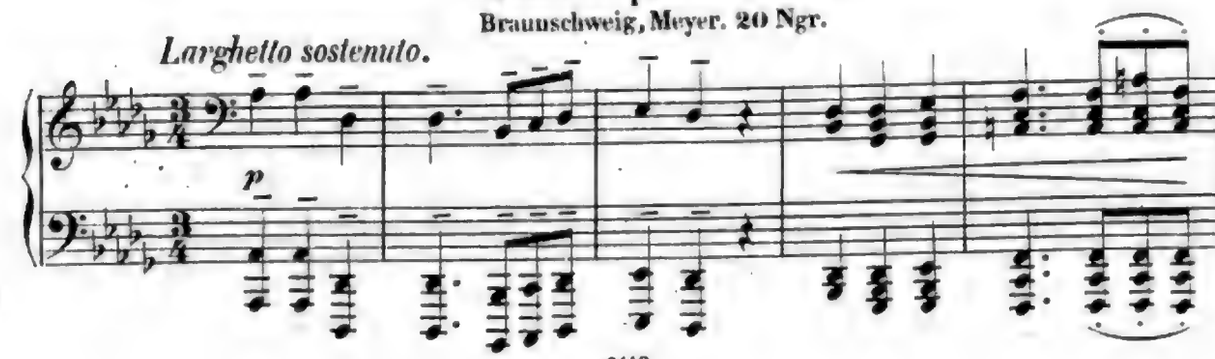
Bénédiction et Serment.

Deux motifs de Benvenuto Cellini de H. Berlioz

transcrits pour le Piano.

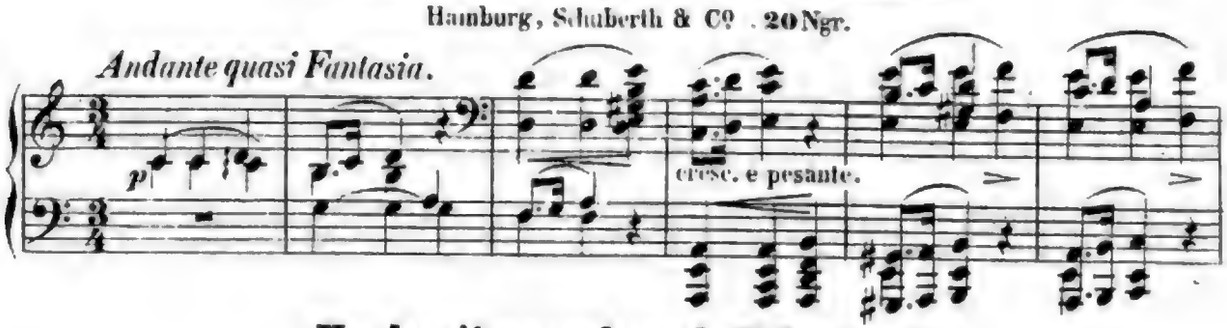
Braunschweig, Meyer. 20 Ngr.

Larghetto sostenuto.



God save the Queen.
Grande Paraphrase de concert.

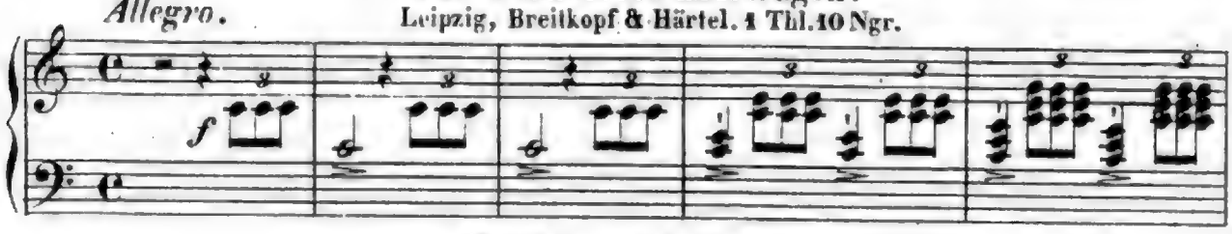
Hamburg, Schuberth & Cº. 20 Ngr.



Hochzeitmarsch und Elfenreigen

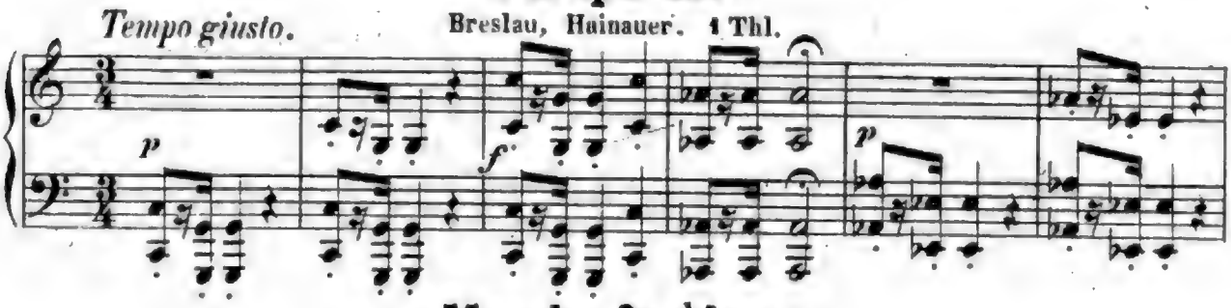
aus der Musik zu Shakespeare's Sommernachtstraum
von Felix Mendelssohn Bartholdy
für Pianoforte übertragen.

Leipzig, Breitkopf & Härtel. 1 Thl. 10 Ngr.



Gaudeamus igitur.
Paraphrase.

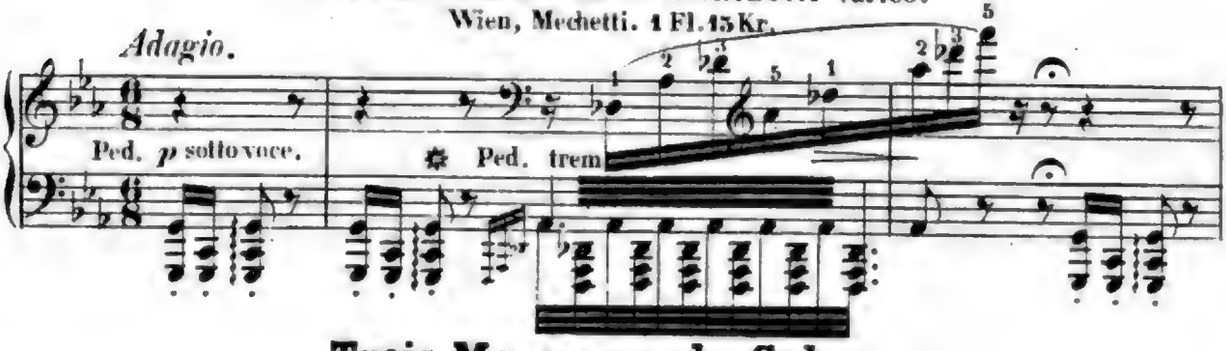
Breslau, Hainauer. 1 Thl.



Marche funèbre

de Dom Sébastien de G. Donizetti variée.

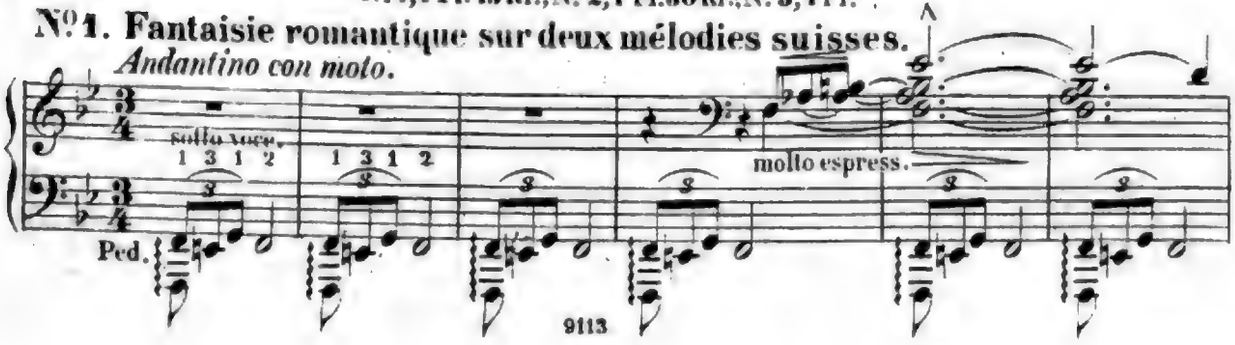
Wien, Mechetti. 1 Fl. 15 Kr.



Trois Morceaux de Salon.

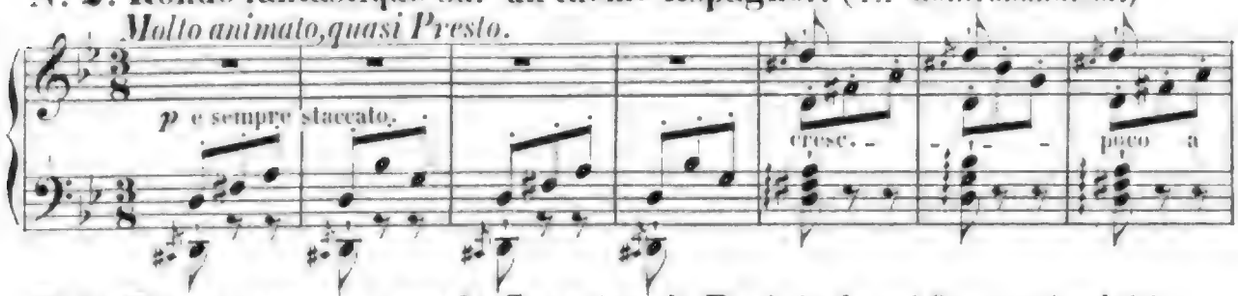
Wien, Haslinger. Nº 1–3.
Nº 1, 1 Fl. 15 Kr.; Nº 2, 1 Fl. 30 Kr.; Nº 3, 1 Fl.

Nº 1. Fantaisie romantique sur deux mélodies suisses.



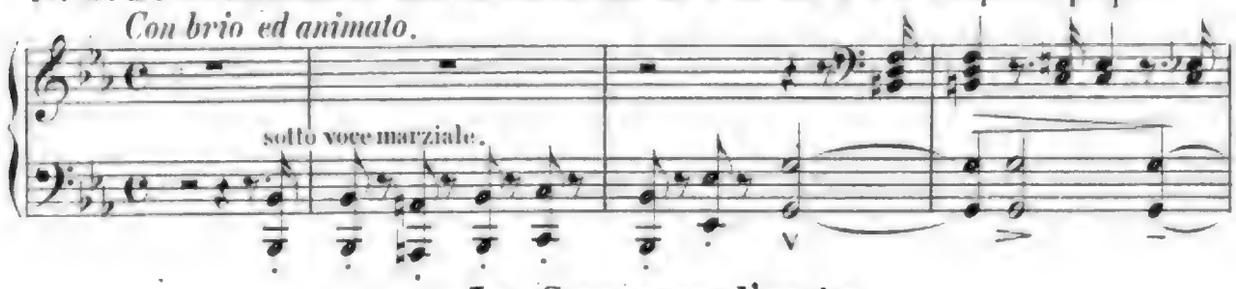
№ 2. Rondo fantastique sur un thème Espagnol. (El Contrabandista.)

Molto animato, quasi Presto.



№ 3. Divertissement sur la Cavatine de Pacini: I tuoi frequenti palpiti.

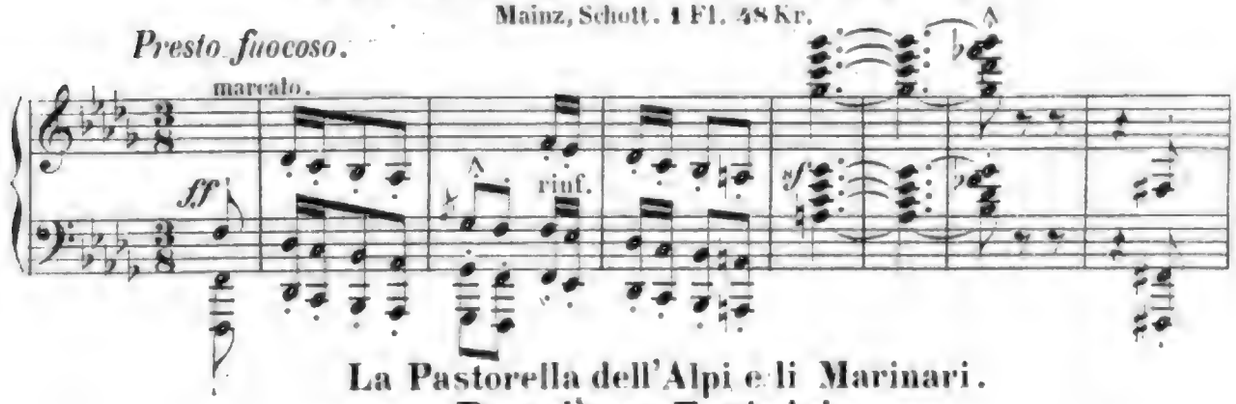
Con brio ed animato.



La Serenata e l'orgia.
Grande Fantaisie
sur des motifs des Soirées musicales de Rossini.

Mainz, Schott. 1 Fl. 48 Kr.

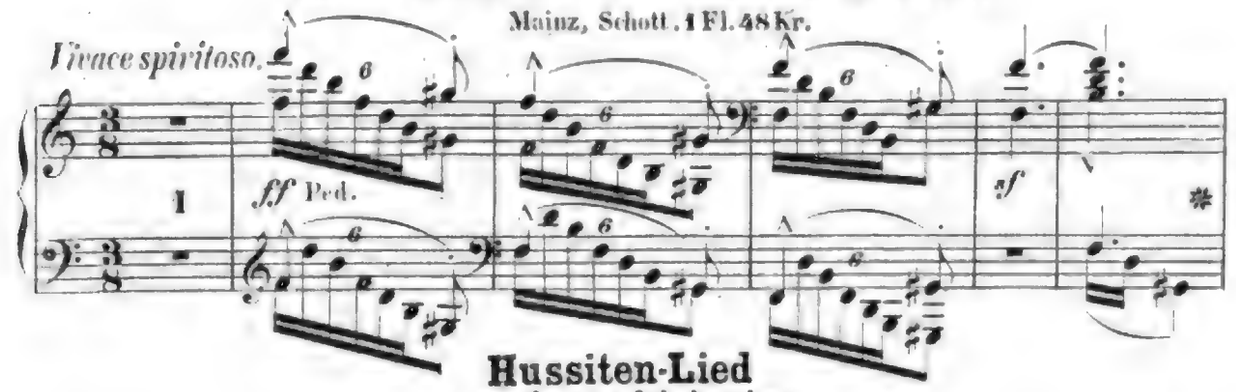
Presto fuocoso.



La Pastorella dell'Alpi e li Marinari.
Deuxième Fantaisie
sur des motifs des Soirées musicales de Rossini.

Mainz, Schott. 1 Fl. 48 Kr.

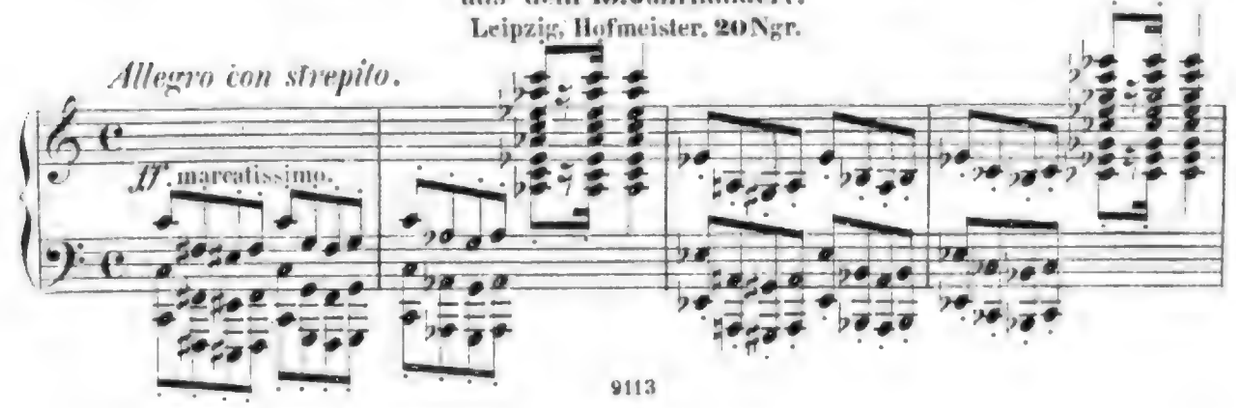
Vivace spiritoso.



Hussiten-Lied
aus dem 15. Jahrhundert.

Leipzig, Hofmeister. 20 Ngr.

Allegro con strepito.



Leier und Schwert

nach C. M. v. Weber und Körner.

Heroïde. Schwertlied. Lützow's wilde Jagd. Gebet.

Berlin, Schlesinger. 25 Ngr.

Capriccio alla Turca

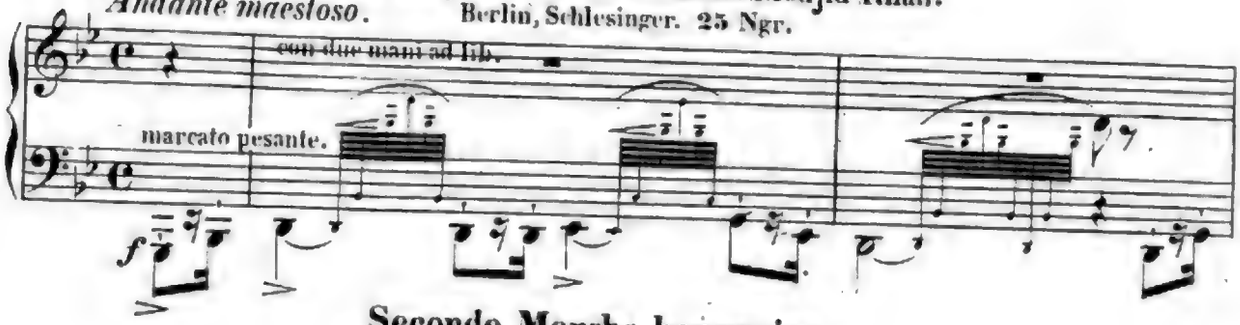
sur des motifs de Beethoven (Ruines d'Athènes).

Wien, Mechetti. 1 Fl. 30 Kr.

Grande Paraphrase

de la Marche de J. Donizetti composée pour Sa Majesté le Sultan Abdul Medjid-Khan.

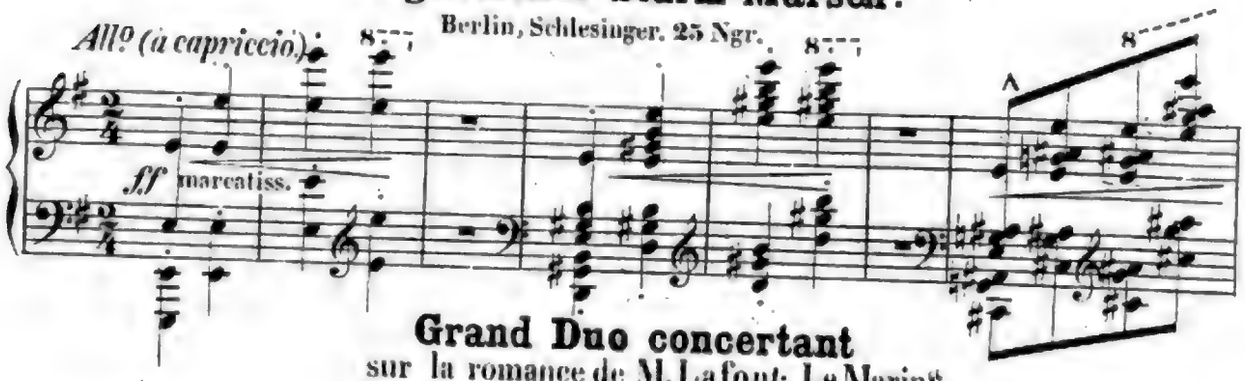
Berlin, Schlesinger. 25 Ngr.



Seconde Marche hongroise.

Ungarischer Sturm-Marsch.

Berlin, Schlesinger. 25 Ngr.

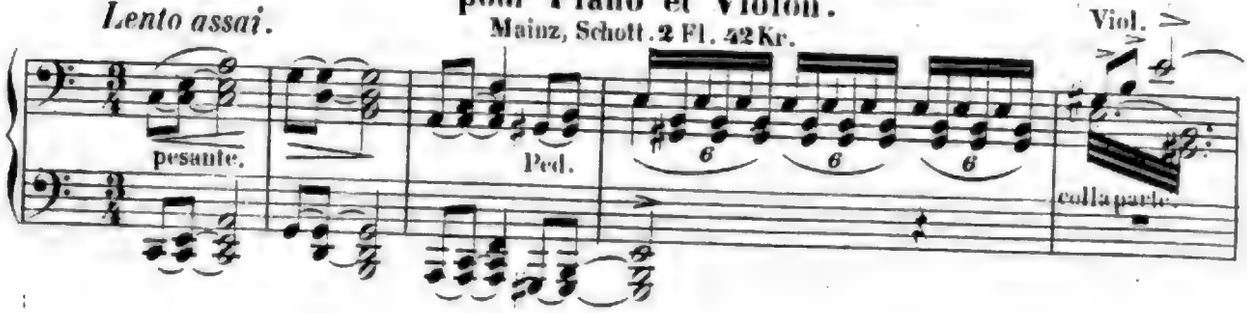


Grand Duo concertant

sur la romance de M. Lafont: „Le Marin"

pour Piano et Violon.

Mainz, Schott. 2 Fl. 42 Kr.



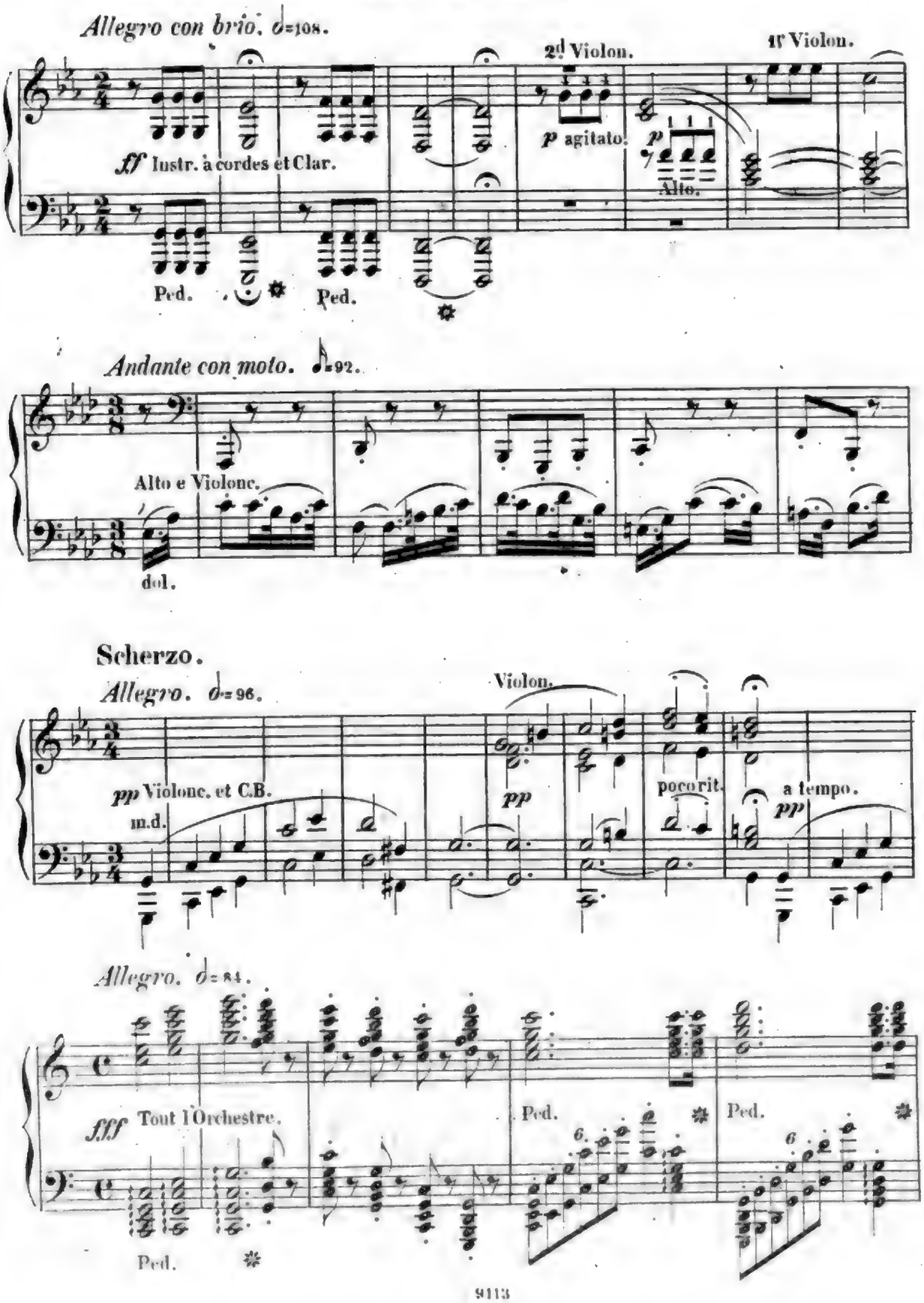
VII. CLAVIERAUSZÜGE.

(Partitions de Piano.)

Cinquième Symphonie de Beethoven (Op.65).

Partition de Piano dédiée à Mr. Ingres.

Leipzig, Breitkopf & Härtel. 2 Thl.



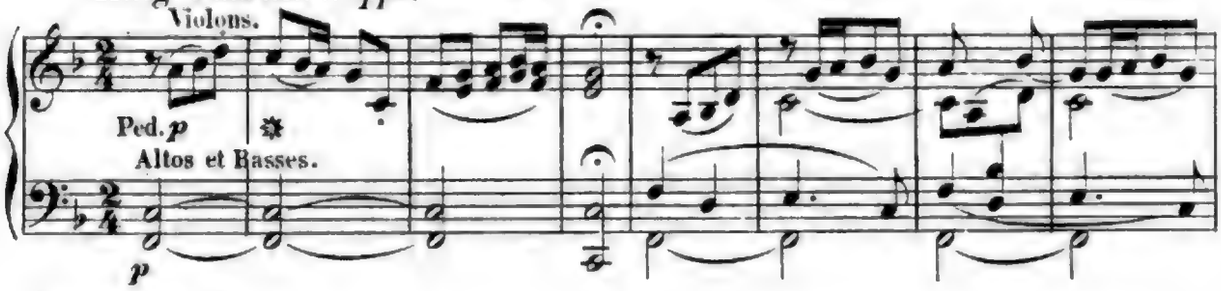
Sixième Symphonie de Beethoven (Op. 68).

Partition de Piano dédiée à Mr. Ingres.

Leipzig, Breitkopf & Härtel. 2 Thl.

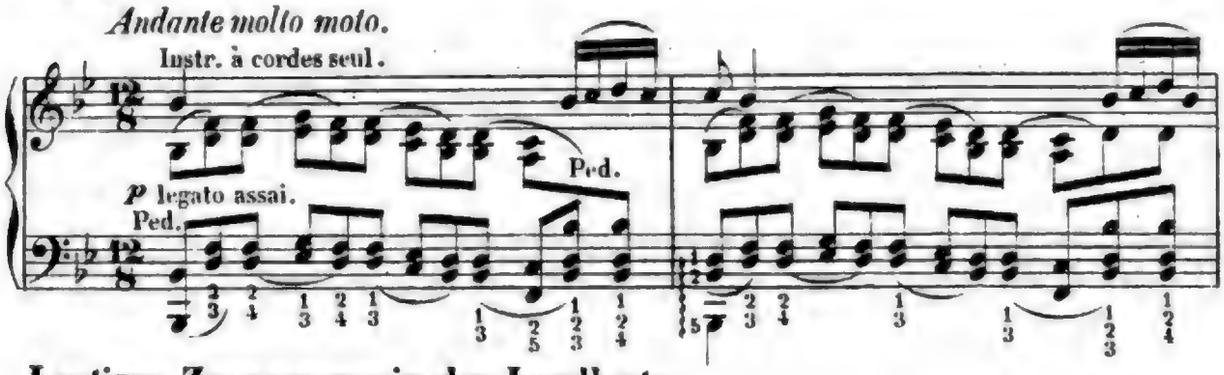
Erwachen heiterer Empfindungen auf dem Lande.

Allegro ma non troppo.



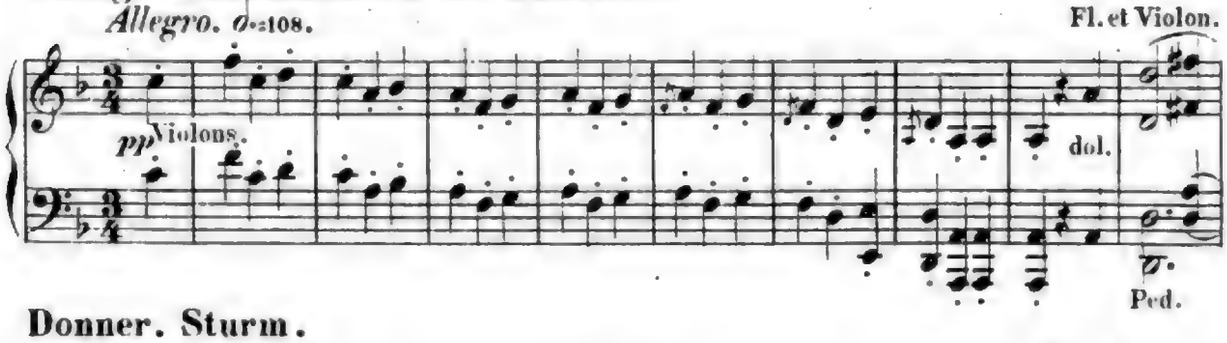
Scene am Bach.

Andante molto moto.



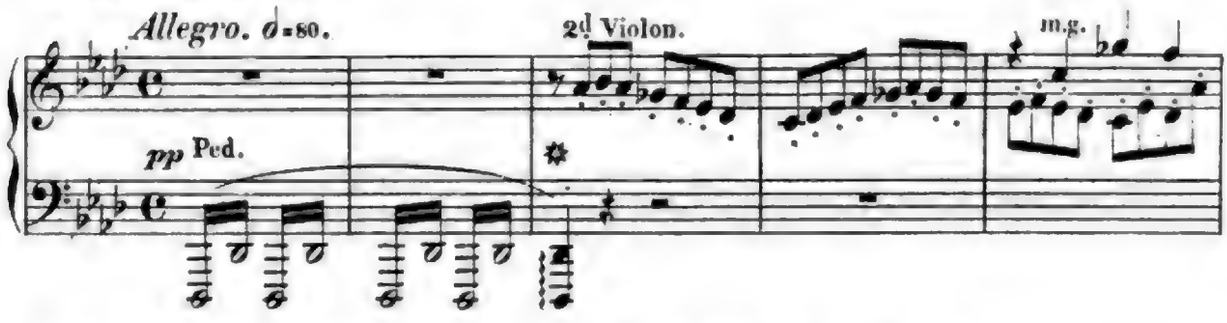
Lustiges Zusammensein der Landleute.

Allegro. ♩=108.



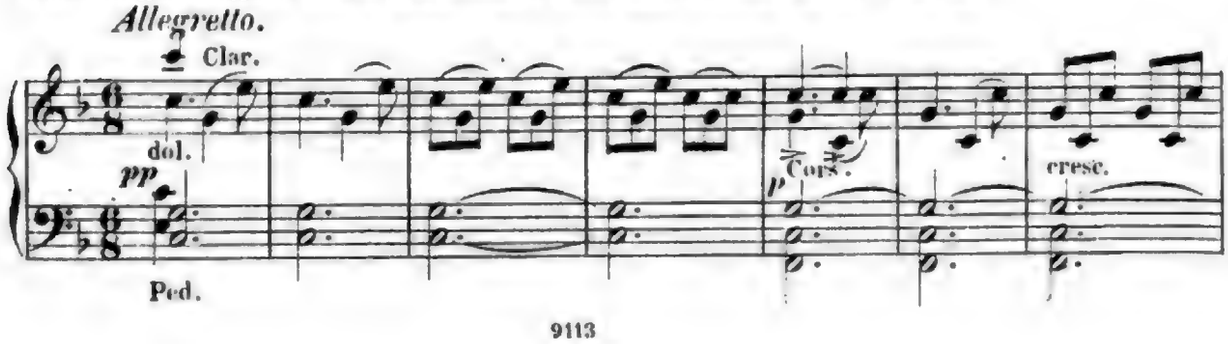
Donner. Sturm.

Allegro. ♩=80.



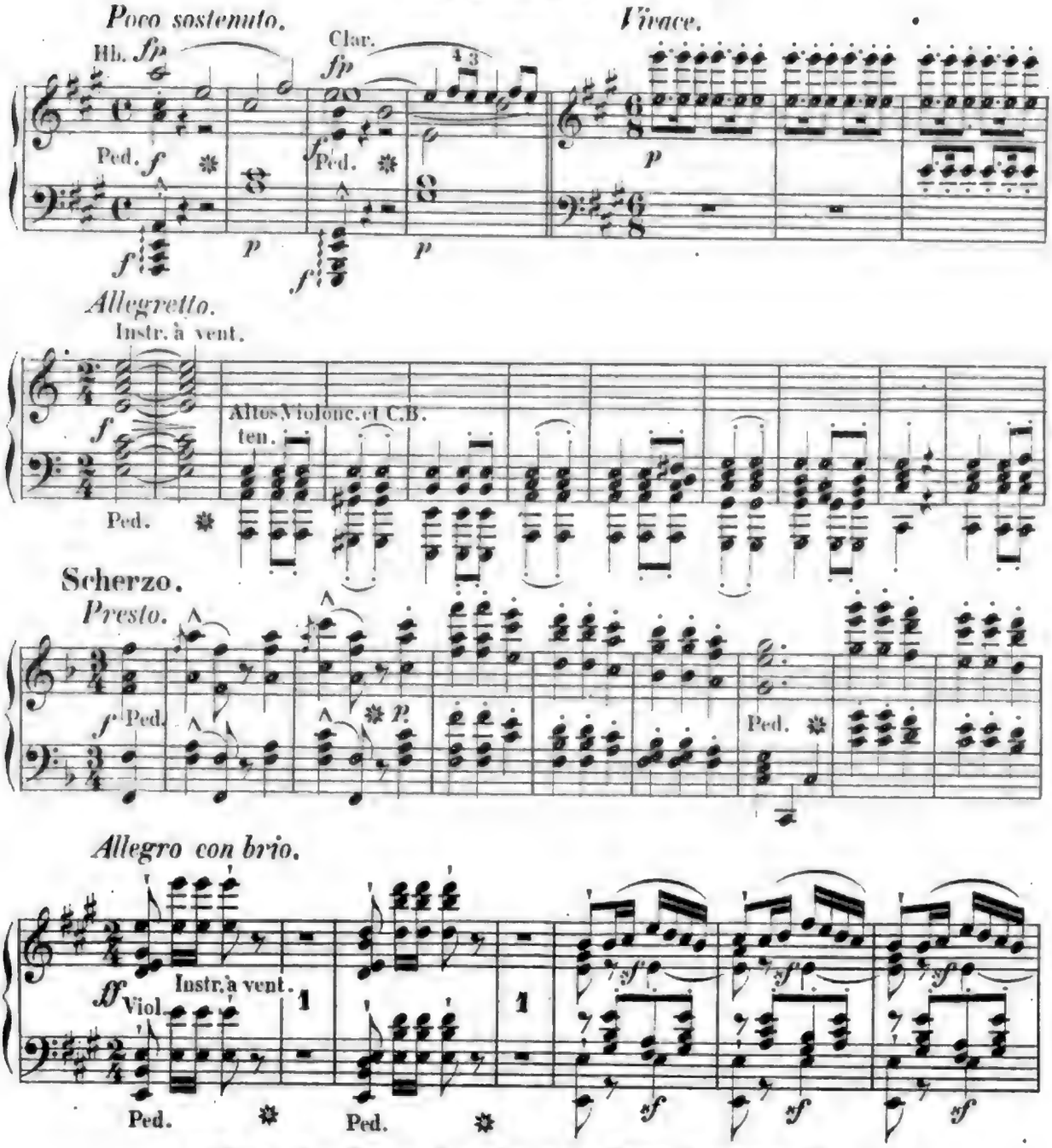
Hirtengesang. Frohe, dankbare Gefühle nach dem Sturm.

Allegretto.



Septième Symphonie de Beethoven (Op. 92).

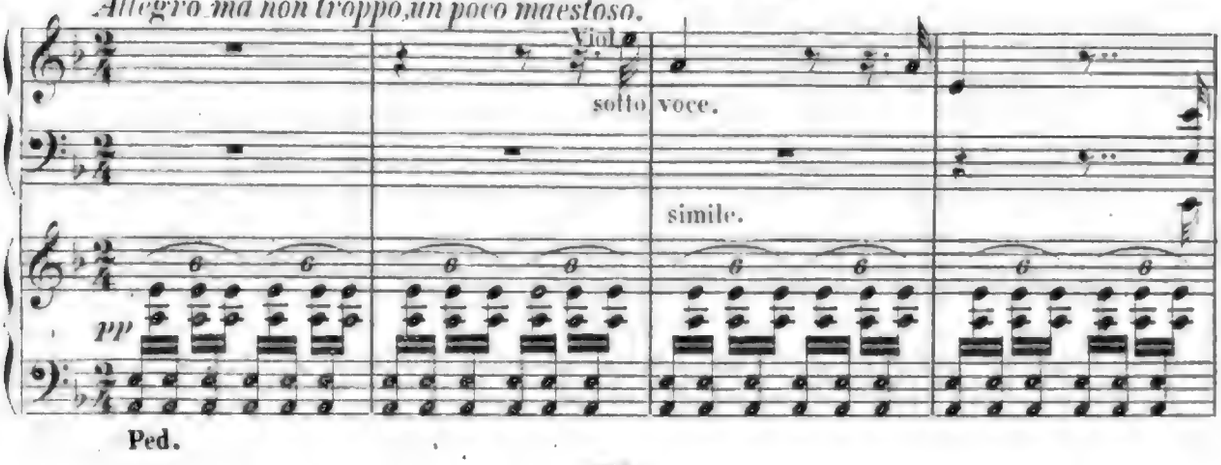
Wien, Haslinger. 3 Fl. 45 kr.



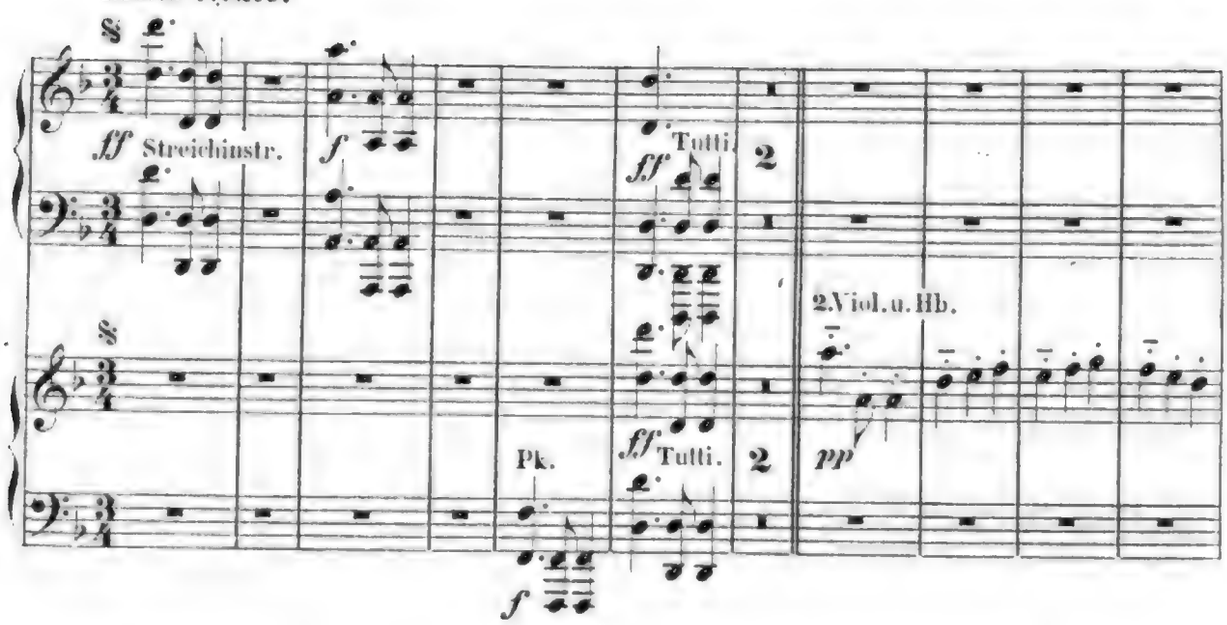
Neunte Symphonie von Beethoven (Op. 125)

für zwei Pianoforte gesetzt.

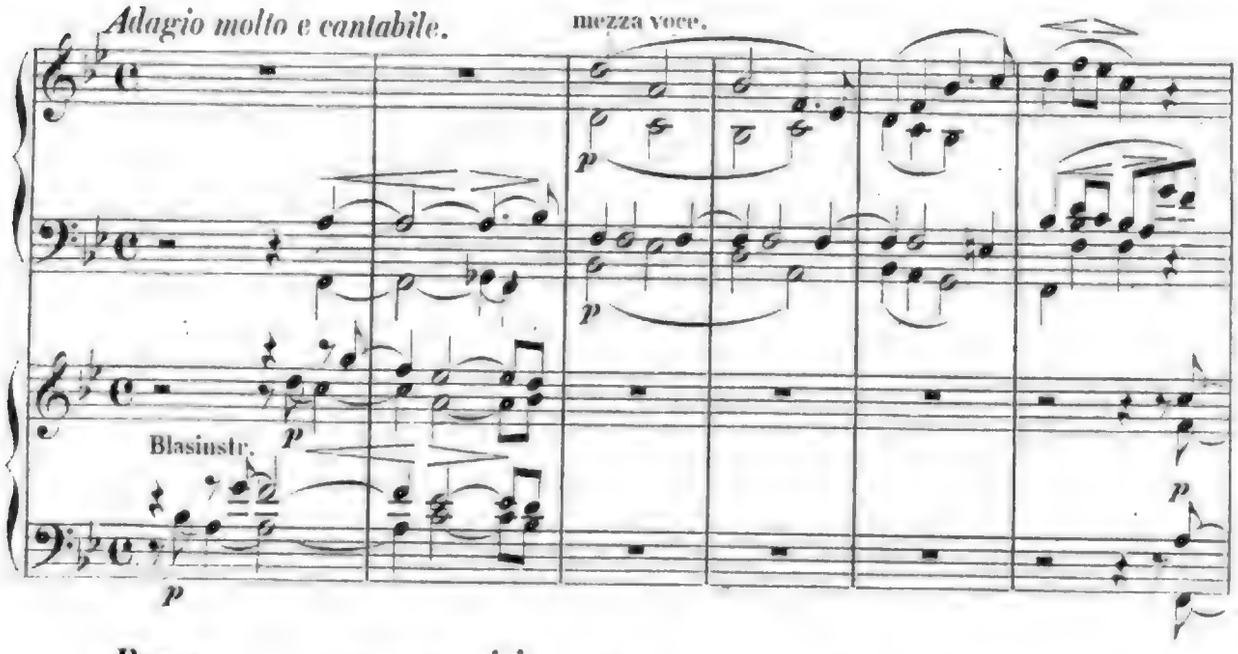
Mainz, Schott. geh. 7 Fl. 12 Kr.



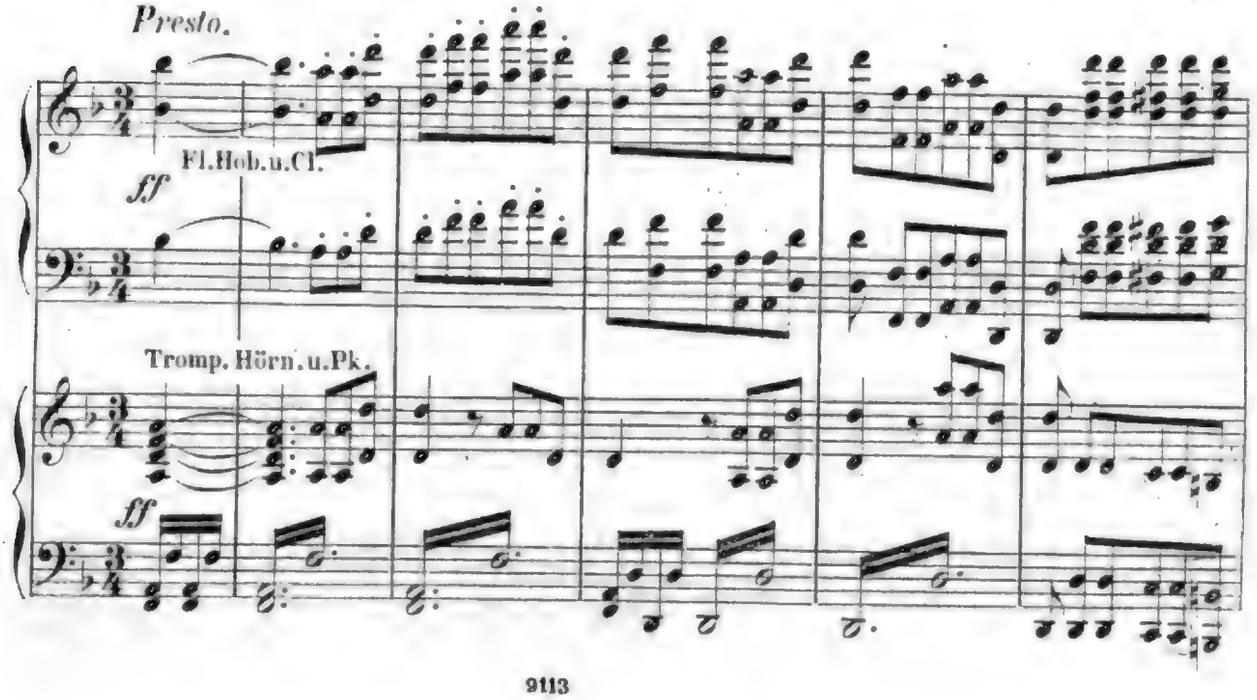
Molto vivace.



Adagio molto e cantabile.



Presto.

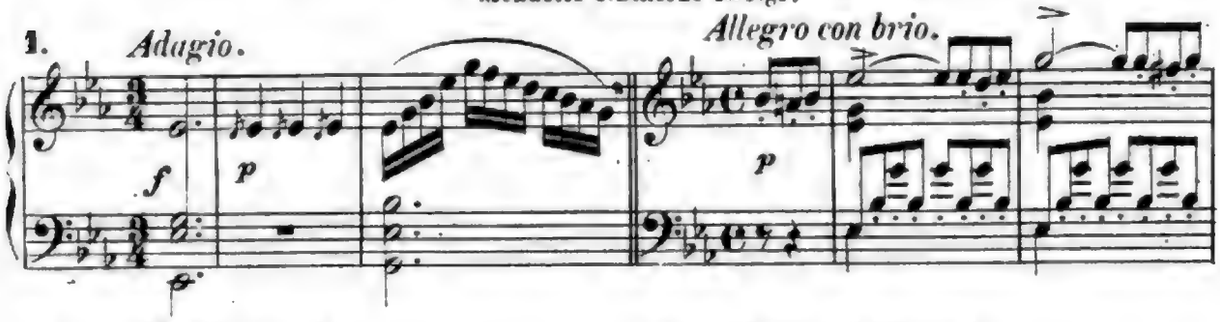


Grand Septuor de Beethoven (Op. 20)

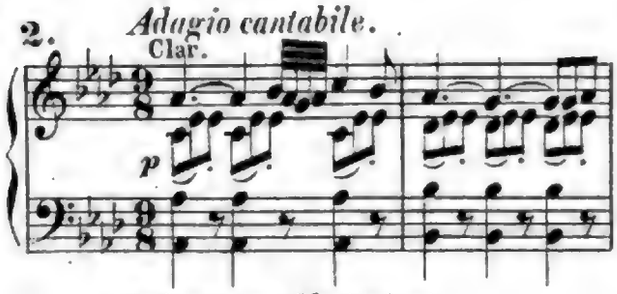
transcrit pour le Piano seul.

Hamburg, Schuberth & Cº 1 Thl. 20 Ngr.
Séparé: Adagio cantabile 10 Ngr. Andante con Var. 10 Ngr.
Menuetto e Scherzo 10 Ngr.

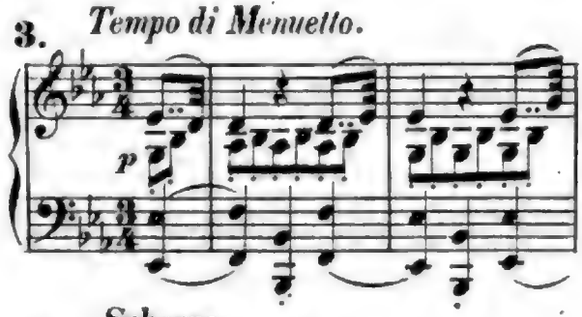
1. *Adagio.* — *Allegro con brio.*



2. *Adagio cantabile.*

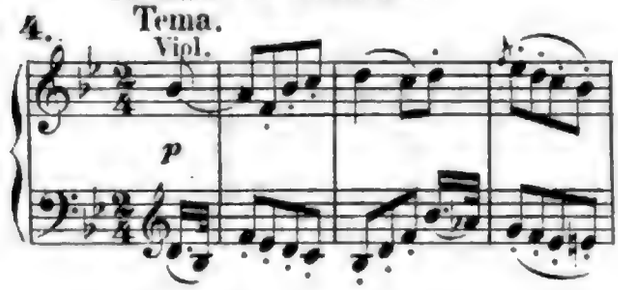


3. *Tempo di Menuetto.*



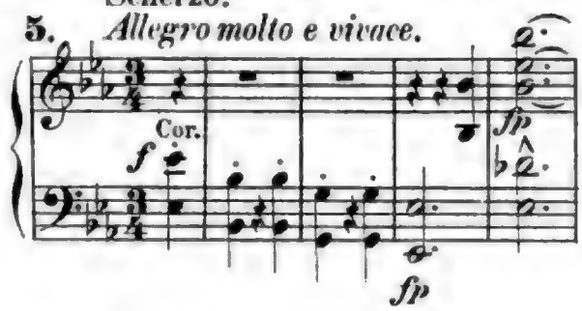
Andante con Variazioni.

4. Tema.

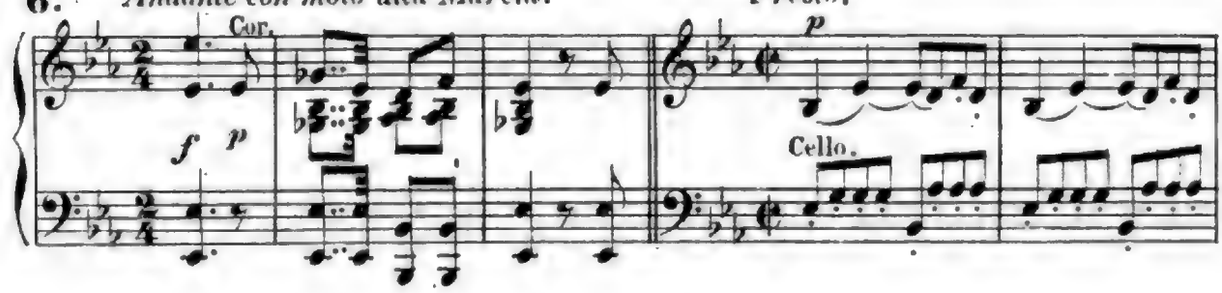


Scherzo.

5. *Allegro molto e vivace.*



6. *Andante con moto alla Marcia.* — *Presto.*

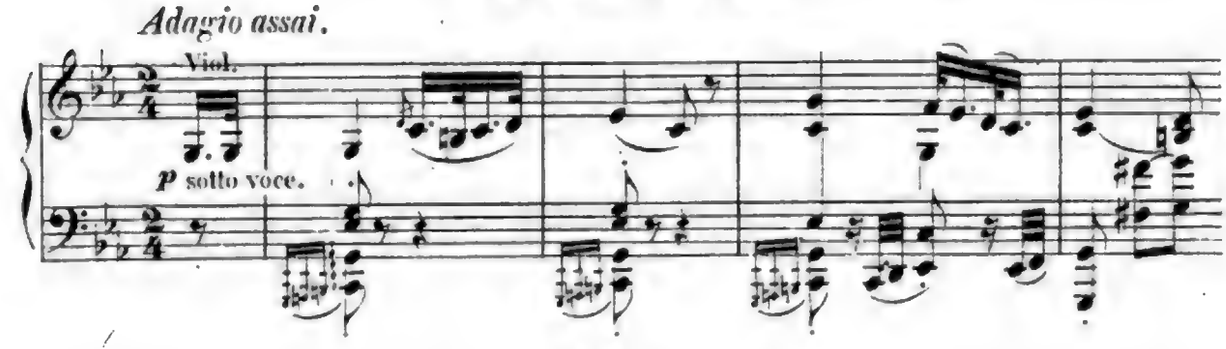


Marche funèbre

de la Symphonie héroïque de L. van Beethoven.

Partition de Piano.
Wien, Mechetti. 1 Fl. 15 Kr.

Adagio assai.



Episode de la vie d'un Artiste.

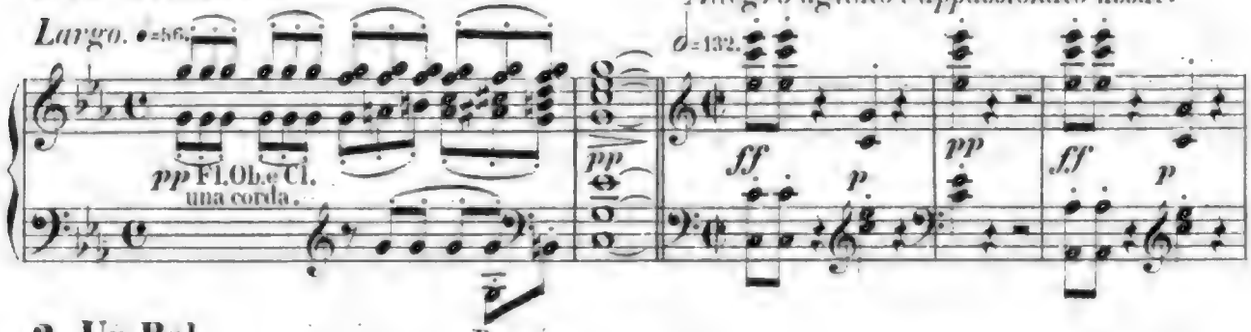
Grande Symphonie fantastique de H. Berlioz (Op. 4).

Wien, Witzendorf. 4 Fl.

1. Rêveries. Passions.

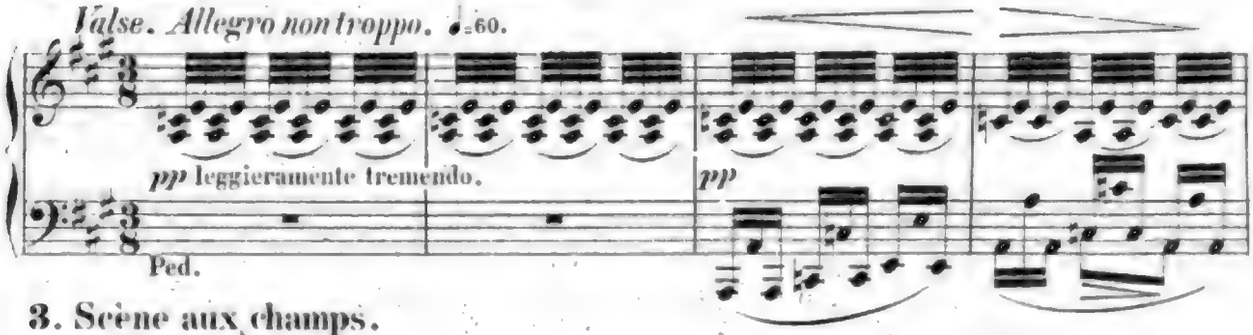
Largo. ♩=86.

Allegro agitato e appassionato assai. ♩=132.



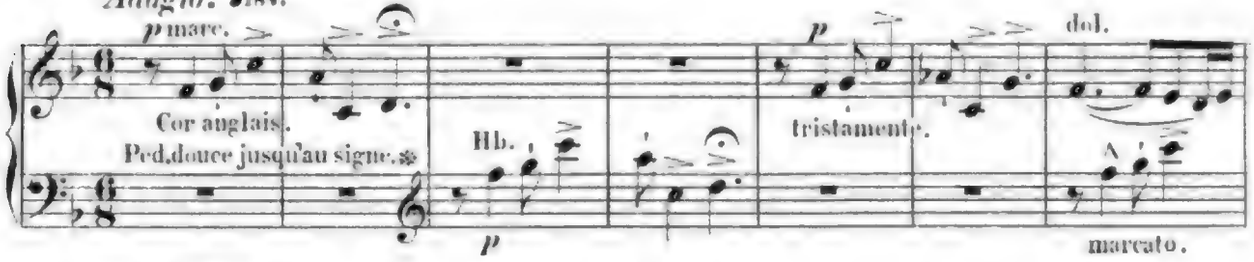
2. Un Bal.

Valse. Allegro non troppo. ♩=60.



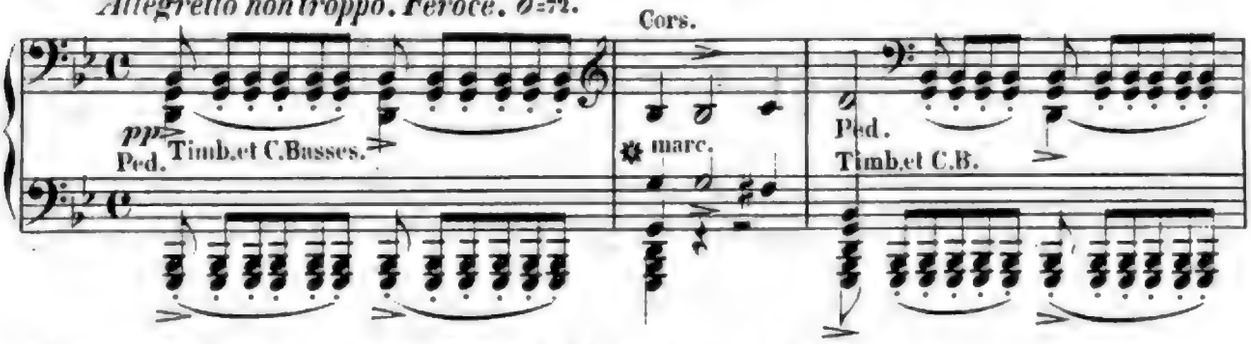
3. Scène aux champs.

Adagio. ♩=84.



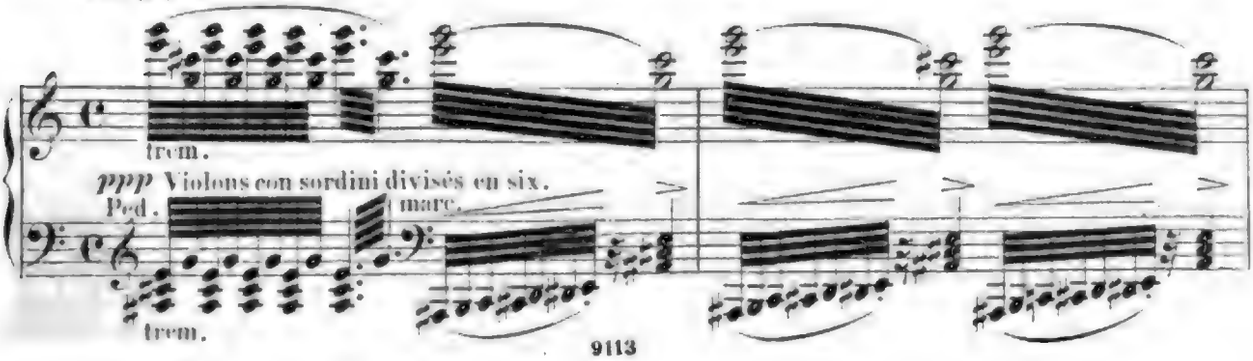
4. Marche du Supplice. (1re Partie de la Vision.)

Allegretto non troppo. Feroce. ♩=72.



5. Songe d'une nuit du Sabbath. (2me Partie de la Vision.)

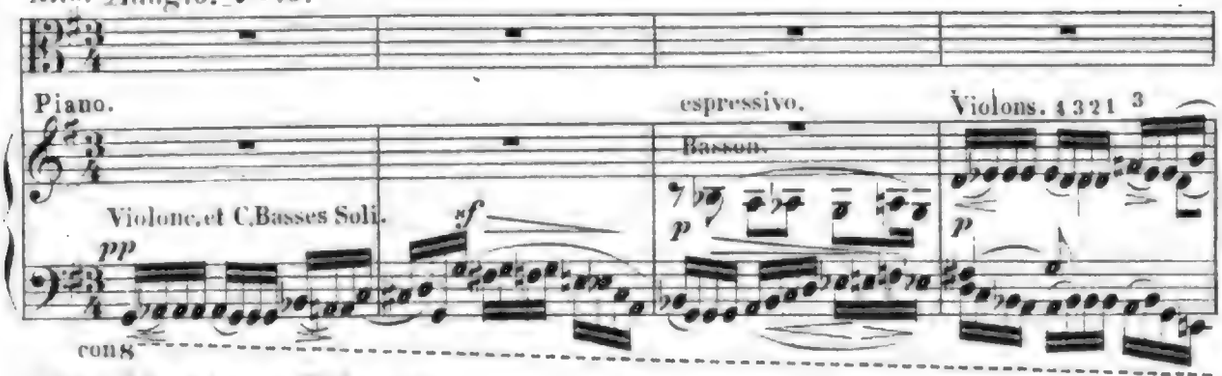
Larghetto. ♩=63.



Harold en Italie.
Symphonie en 4 Parties
avec un Alto principal
par Hector Berlioz.

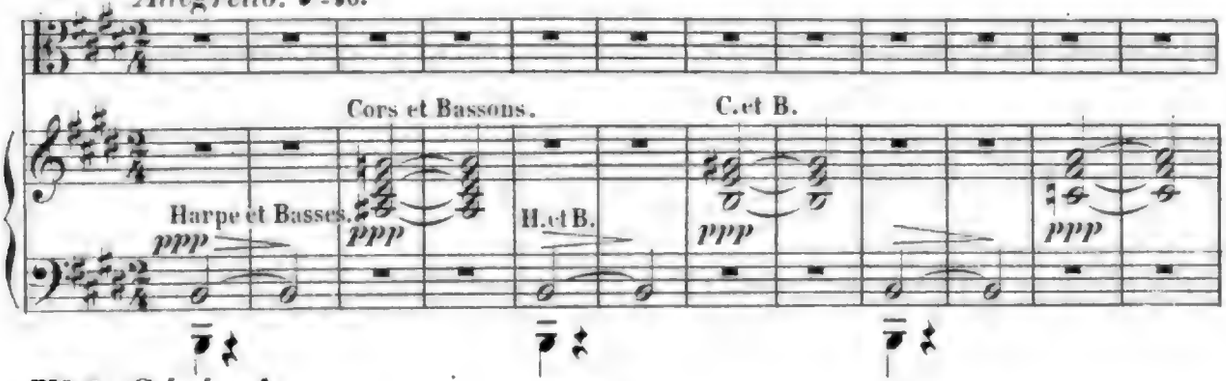
Nº 1. Harold aux Montagnes.
Scènes de mélancolie, de bonheur et de joie.

Alto. *Adagio.* ♪ = 76.



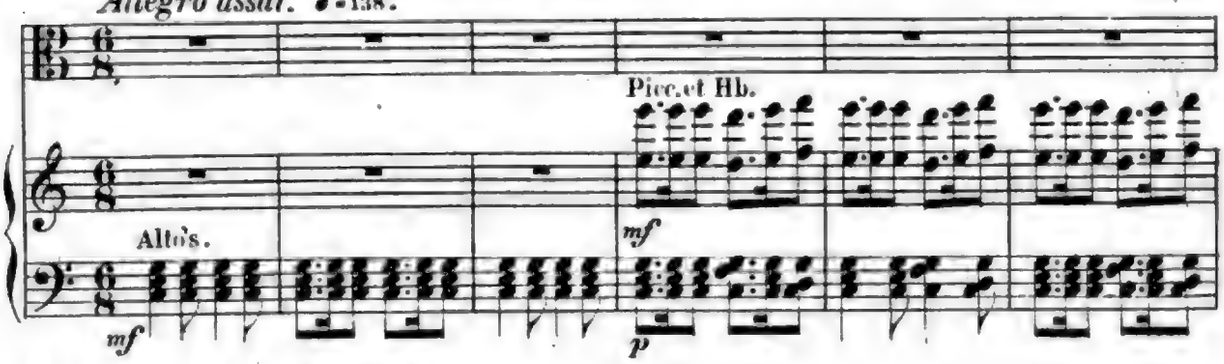
Nº 2. Marche de Pélerins.
Chantant la prière du soir.

Allegretto. ♩ = 96.



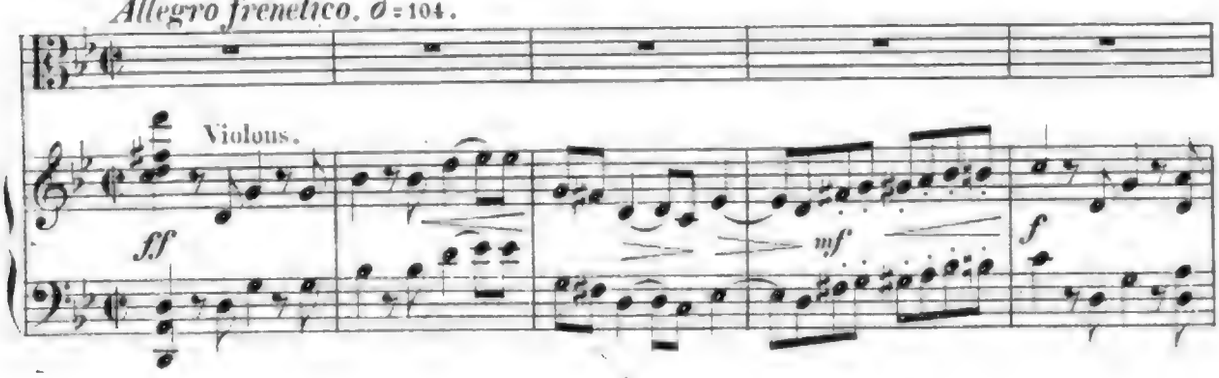
Nº 3. Sérénade.
D'un montagnard des Abruzzes à sa maîtresse.

Allegro assai. ♩ = 138.



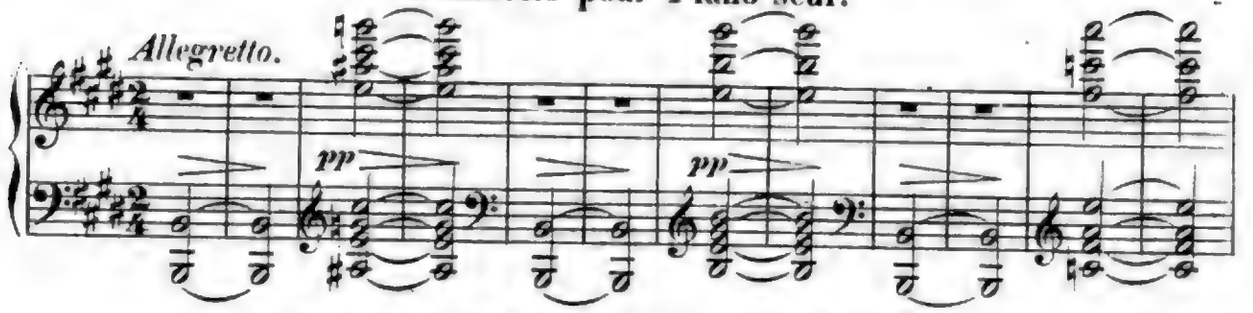
Nº 4. Orgie de Brigands.
Souvenirs des scènes précédentes.

Allegro frenetico. ♩ = 104.



Marche de Pélerins

de la Symphonie d'Harold en Italie comp. par H. Berlioz,
transcrite pour Piano seul.

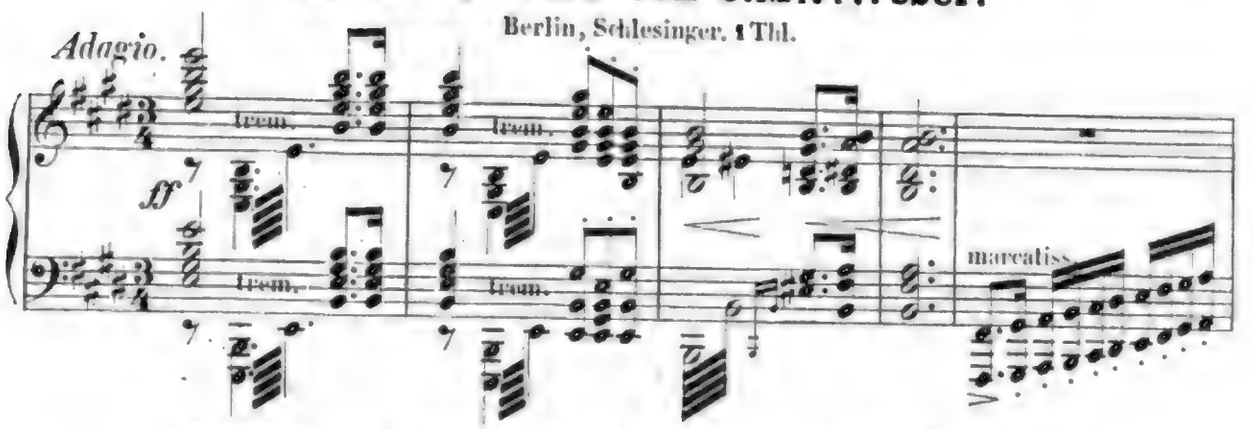


Ouverture zu Oberon von C.M.v.Weber.

Berlin, Schlesinger. 1 Thl.

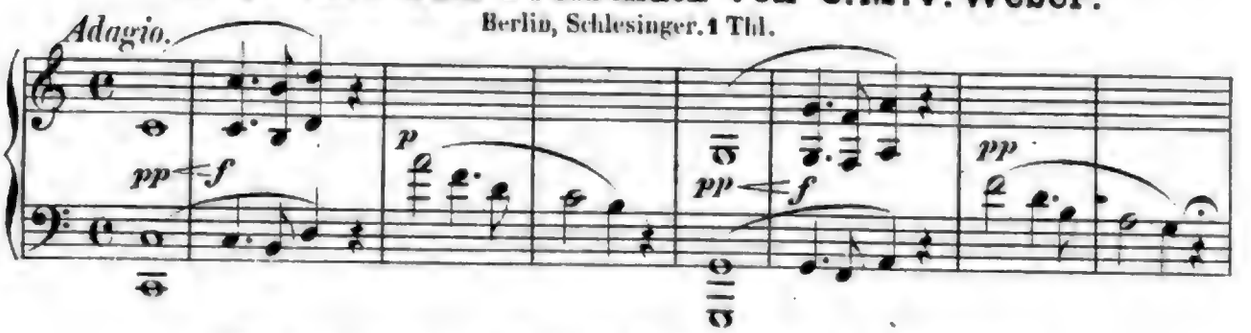
Jubelouverture von C.M.v.Weber.

Berlin, Schlesinger. 1 Thl.



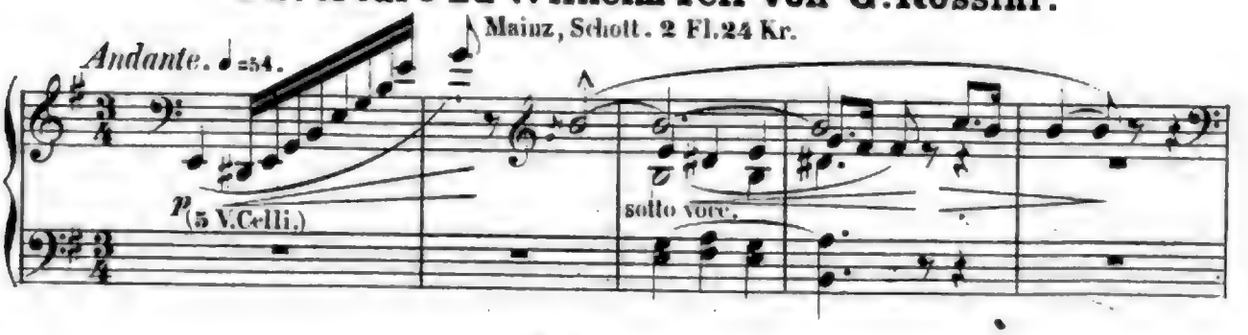
Ouverture zum Freischütz von C.M.v.Weber.

Berlin, Schlesinger. 1 Thl.



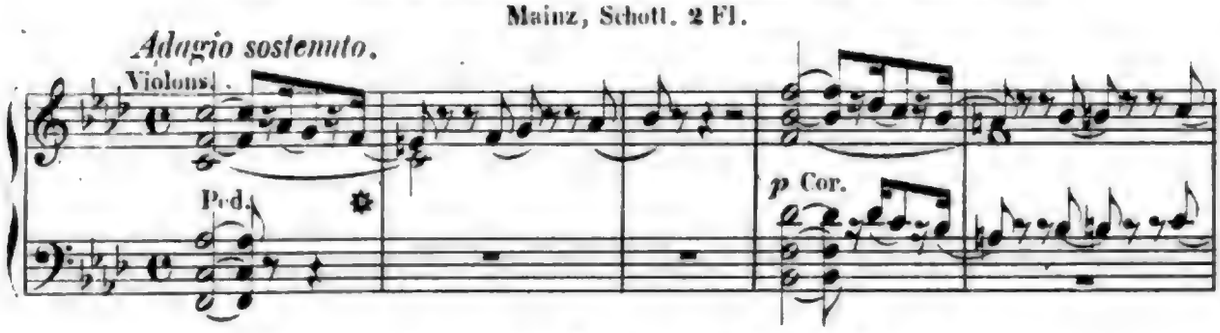
Ouverture zu Wilhelm Tell von G. Rossini.

Mainz, Schott. 2 Fl. 24 Kr.

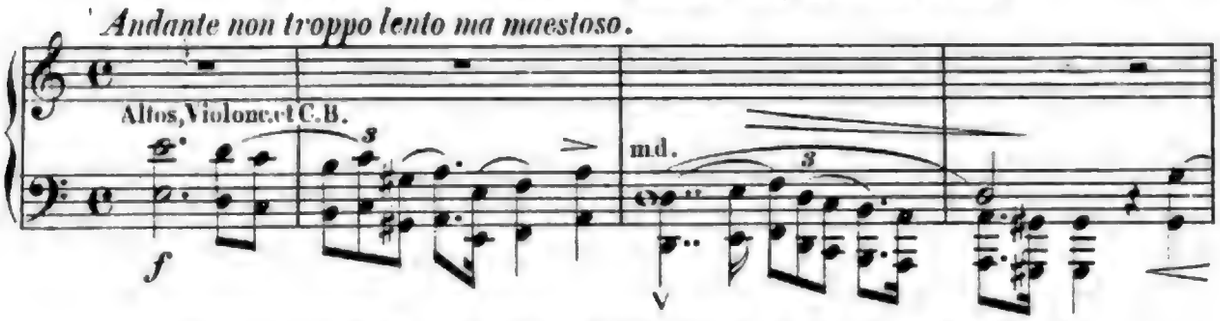


Ouverture des Francs-Juges de H.Berlioz.

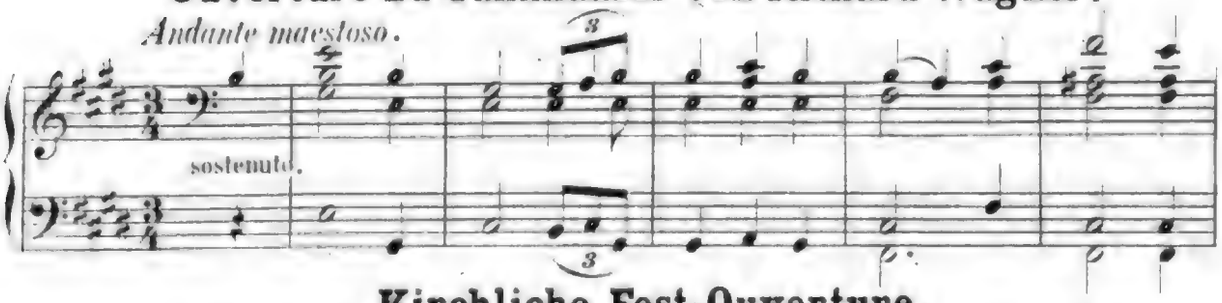
Mainz, Schott. 2 Fl.



Ouverture du Roi Lear de H.Berlioz.



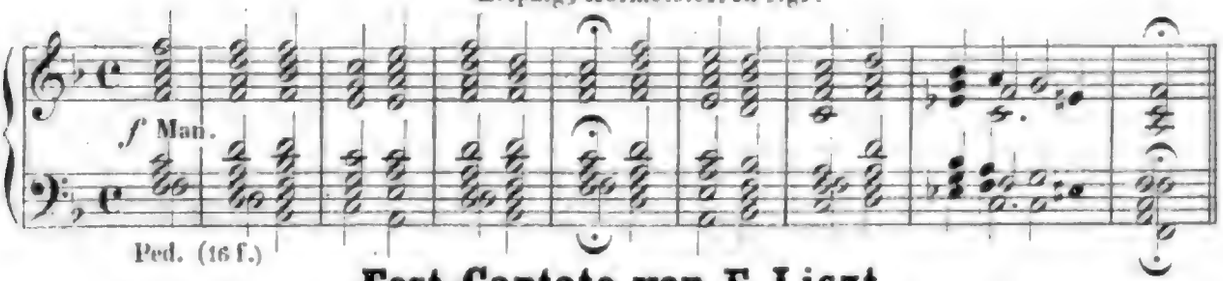
Ouverture zu Tannhäuser von Richard Wagner.



Kirchliche Fest-Ouverture

über den Choral: „Ein feste Burg ist unser Gott" von Otto Nicolai
für Orgel oder Pedalflügel gesetzt.

Leipzig, Hofmeister. 15 Ngr.

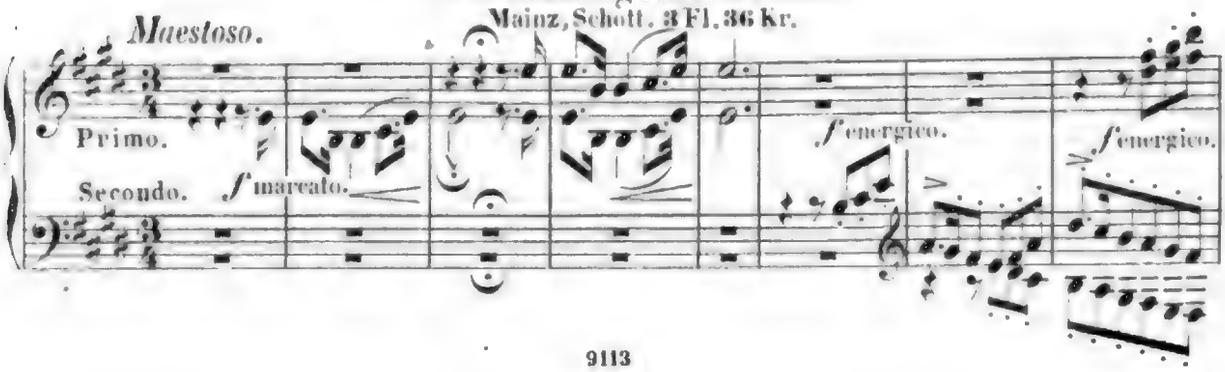


Fest-Cantate von F. Liszt,

componirt für die Inaugurationsfeier des Beethoven-Denkmales und unter Leitung des Componisten aufgeführt in Bonn am 13. August 1845. Text von O.L.B.Wolf.

Clavierauszug für vier Hände.

Mainz, Schott. 3 Fl. 36 Kr.

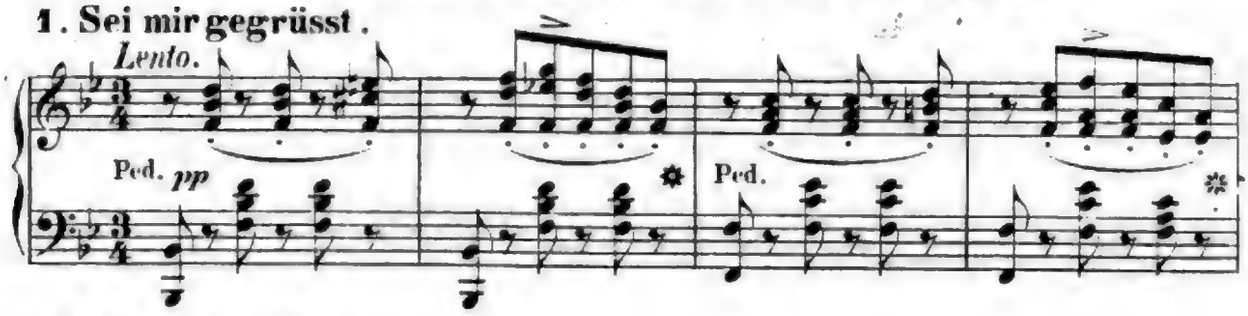


1. Vocaltranscriptionen.

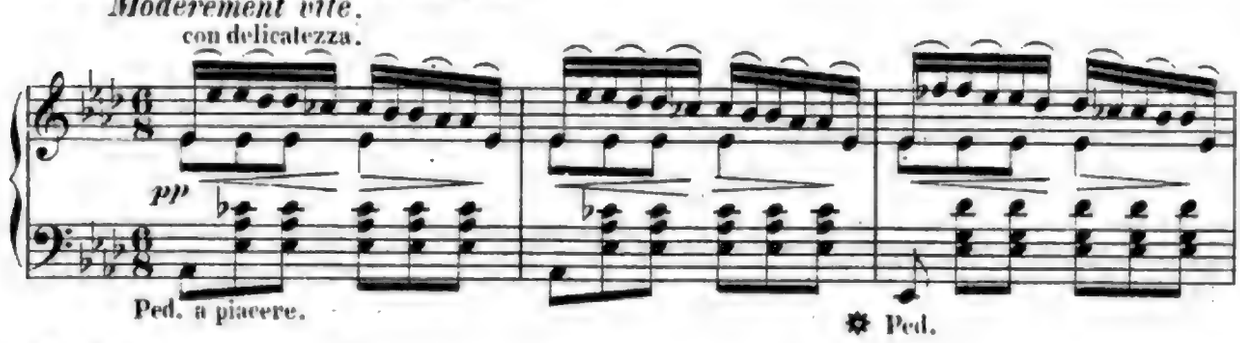
Zwölf Lieder von Fr. Schubert
für Pianoforte übertragen.

Wien, Spina. № 1–12.
№ 1,5,7 u.10 à 30 Kr.; № 2,4,6,8 u.12 à 1 Fl.; № 3,9 u.11 à 45 Kr.

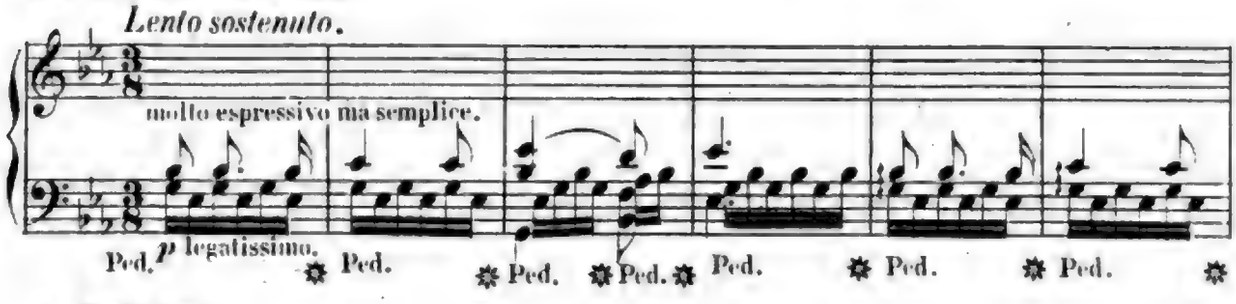
1. Sei mir gegrüsst.



2. Auf dem Wasser zu singen.

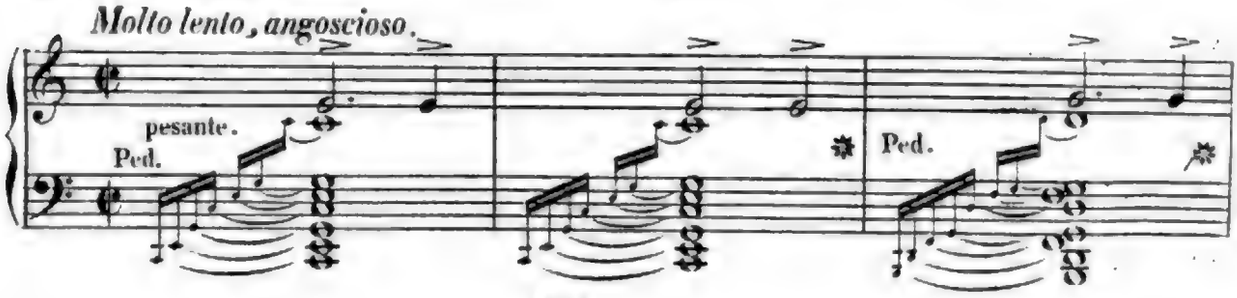


3. Du bist die Ruh'.



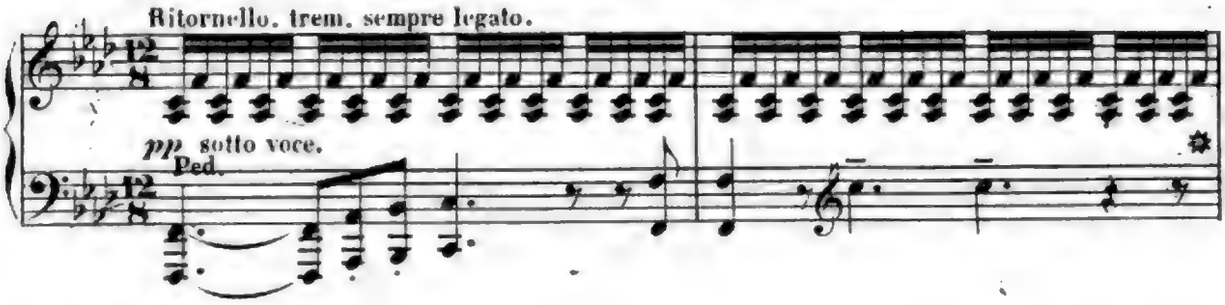
4. Erlkönig.

5. Meeresstille.



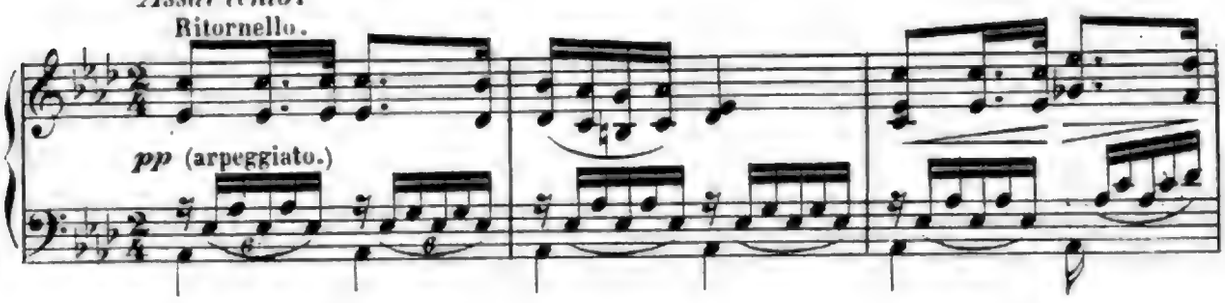
6. Die junge Nonne.

Moderato.



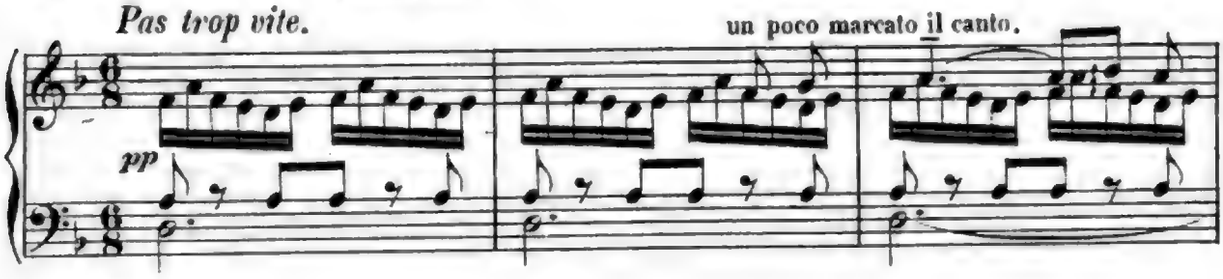
7. Frühlingsglaube.

Assai lento.



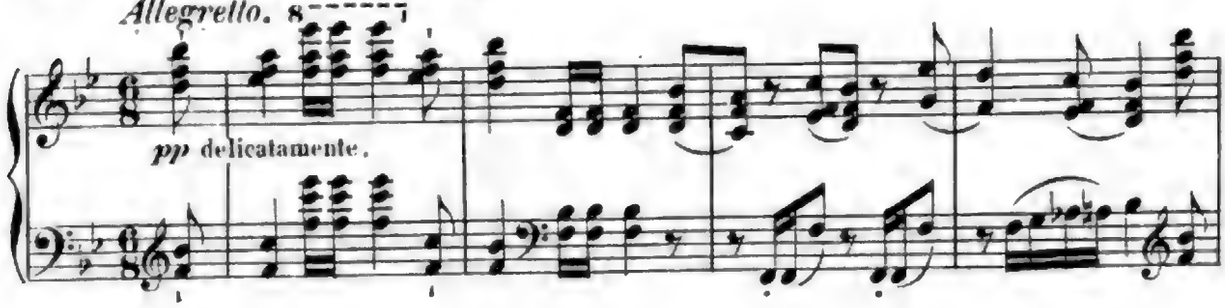
8. Gretchen am Spinnrade.

Pas trop vite.



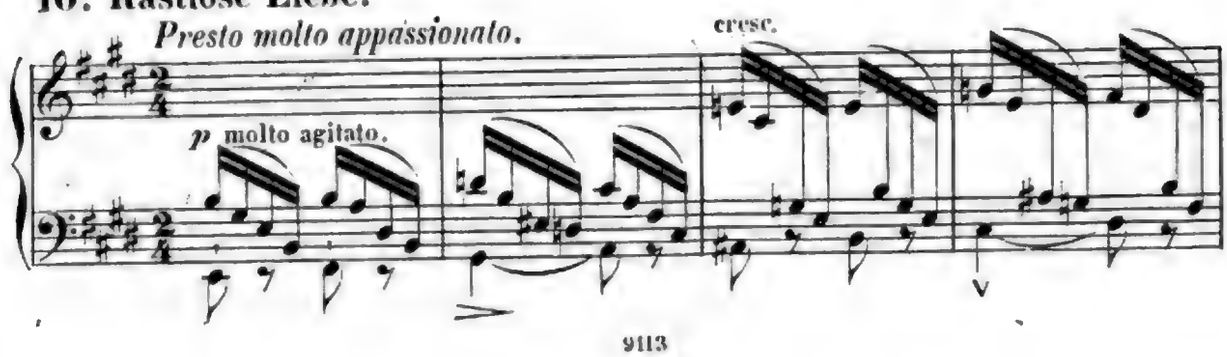
9. Ständchen von Shakespeare.

Allegretto.



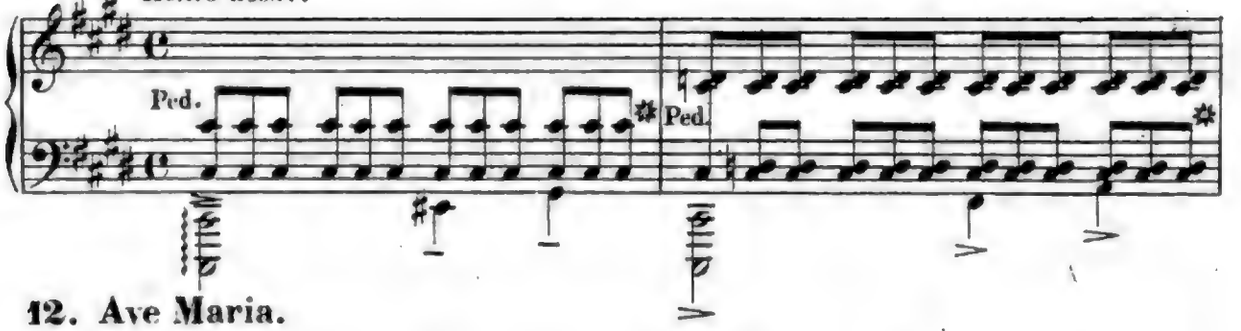
10. Rastlose Liebe.

Presto molto appassionato.



11. Der Wanderer.

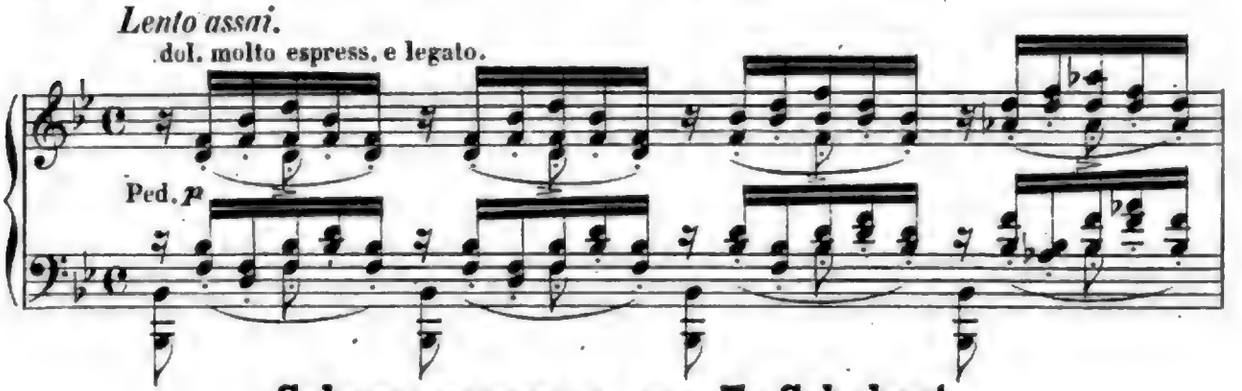
Lento assai.



12. Ave Maria.

Lento assai.

dol. molto espress. e legato.



Schwanengesang von Fr. Schubert

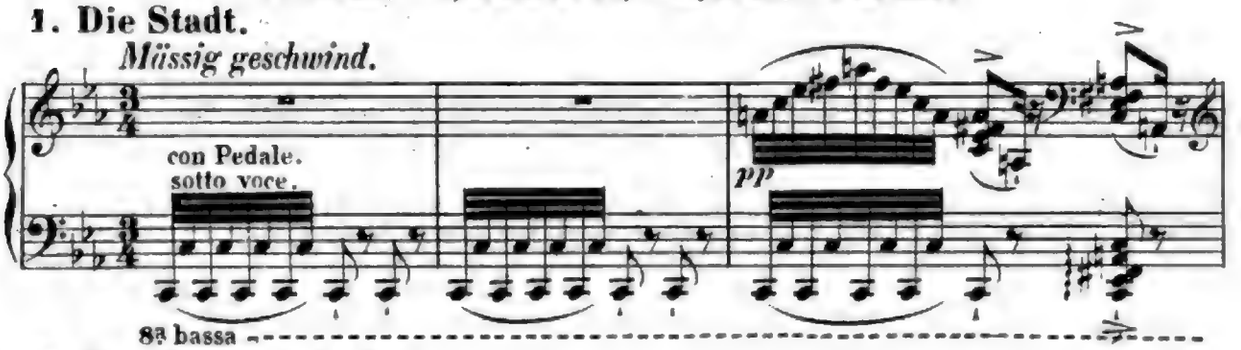
für Pianoforte übertragen.

Wien, Haslinger. Nº 1–14 der Lieder.

Nº 1,2 u. 4 à 45 Kr.; Nº 3, 13 u. 14 à 1 Fl. 15 Kr.; Nº 5 u. 6 à 1 Fl. 30 Kr.; Nº 7, 10 u. 11 à 1 Fl.; Nº 12, 30 Kr.; Nº 8 u. 9 zus. 1 Fl.

1. Die Stadt.

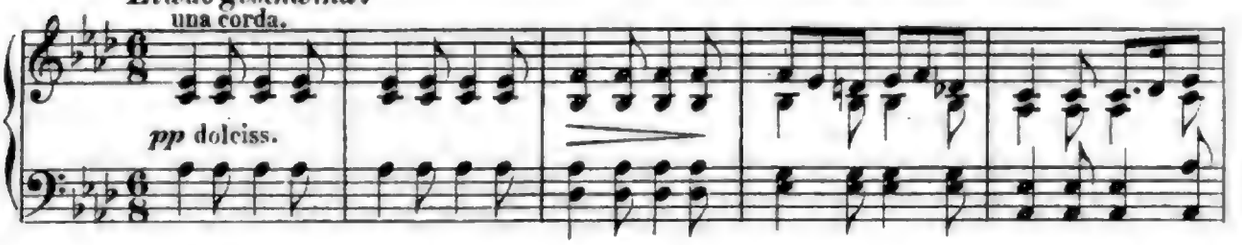
Mässig geschwind.



2. Das Fischermädchen.

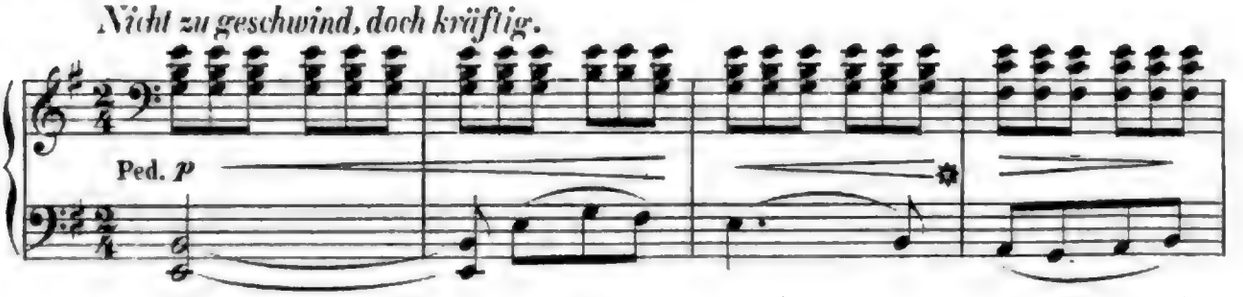
Etwas geschwind.

una corda.



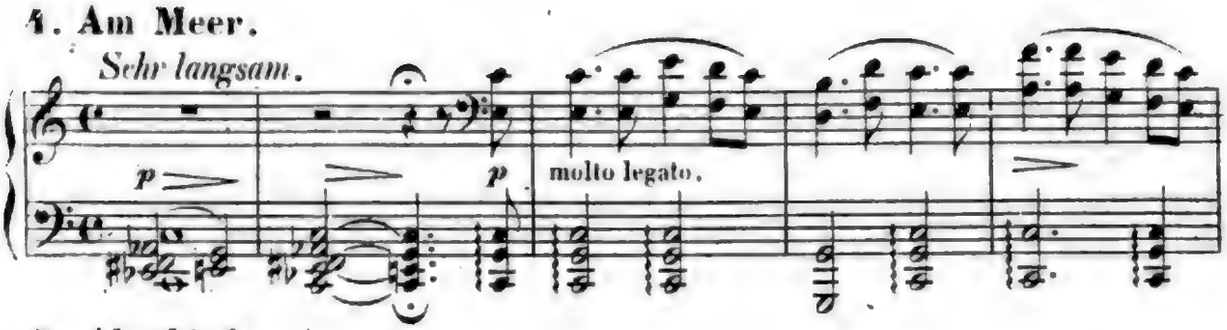
3. Aufenthalt.

Nicht zu geschwind, doch kräftig.



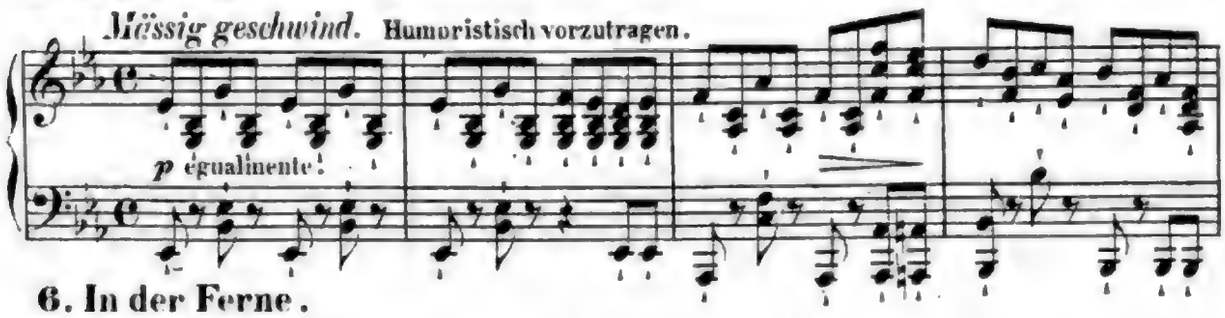
4. Am Meer.

Sehr langsam.



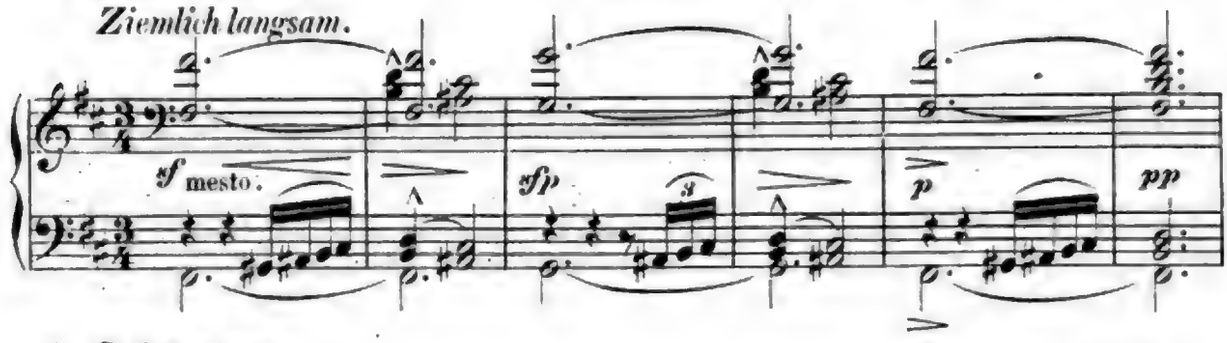
5. Abschied.

Mässig geschwind. Humoristisch vorzutragen.



6. In der Ferne.

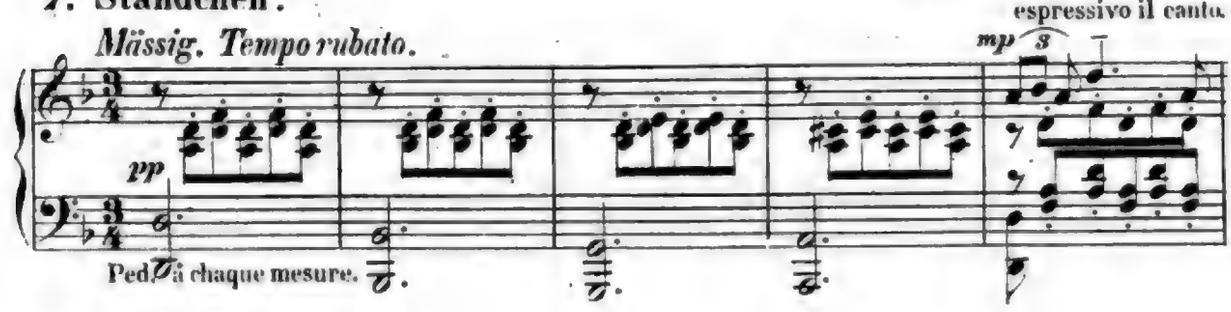
Ziemlich langsam.



7. Ständchen.

Mässig. Tempo rubato.

espressivo il canto.

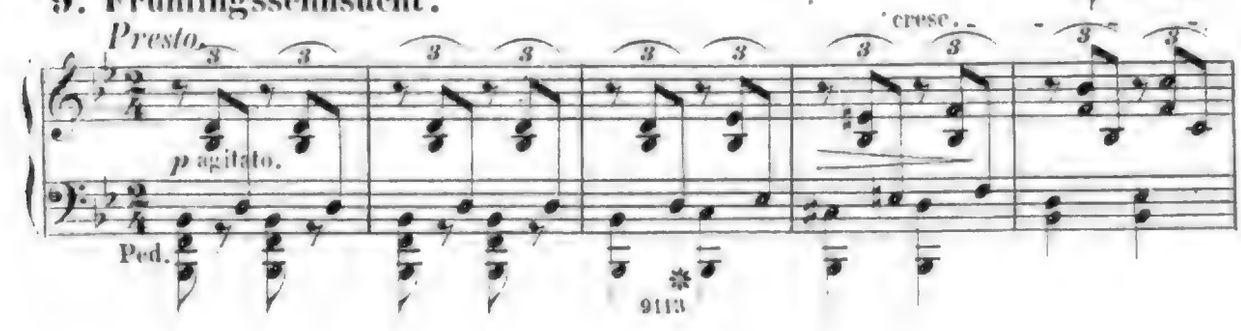


8. Ihr Bild.

Langsam.

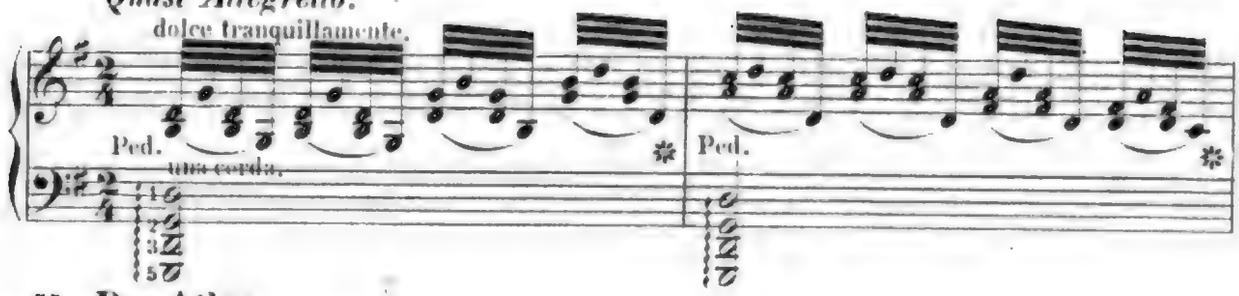
9. Frühlingssehnsucht.

Presto.



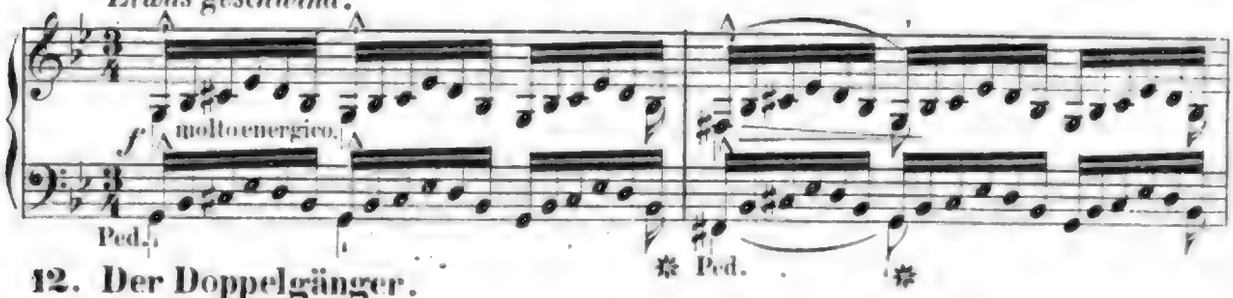
10. Liebesbotschaft.

Quasi Allegretto.



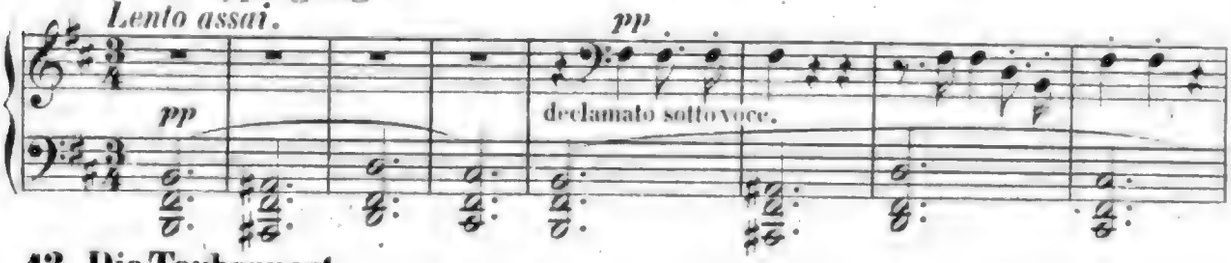
11. Der Atlas.

Etwas geschwind.



12. Der Doppelgänger.

Lento assai.

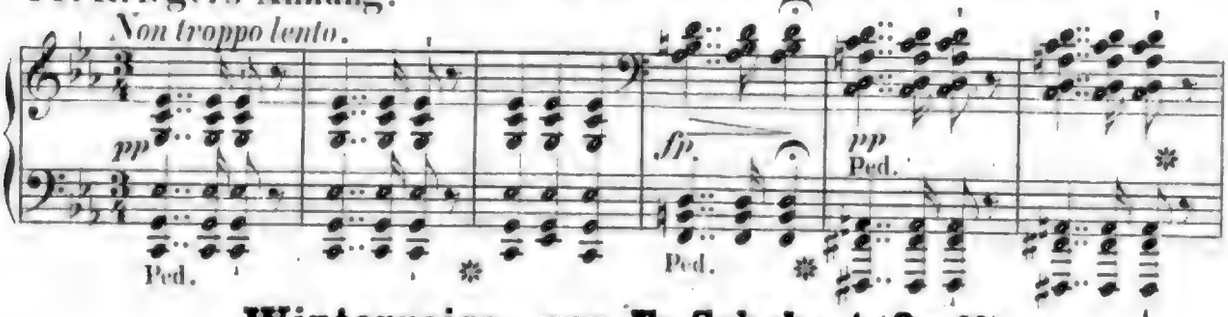


13. Die Taubenpost.

Ziemlich langsam.

14. Kriegers Ahnung.

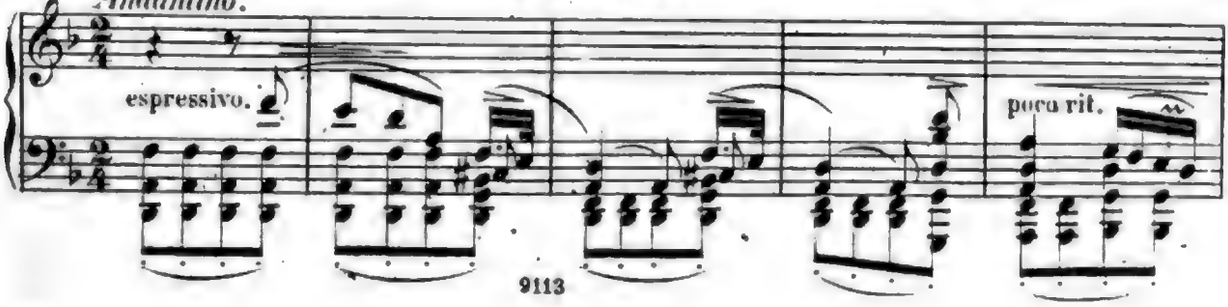
Non troppo lento.



Winterreise von Fr. Schubert (Op. 89)
für Pianoforte übertragen.
Wien, Haslinger. № 15–24 der Lieder.
№ 15, 16, 18, 22 u. 23 à 45 Kr.; № 17 u. 20 à 30 Kr.;
№ 19, 21 u. 24 à 1 Fl.

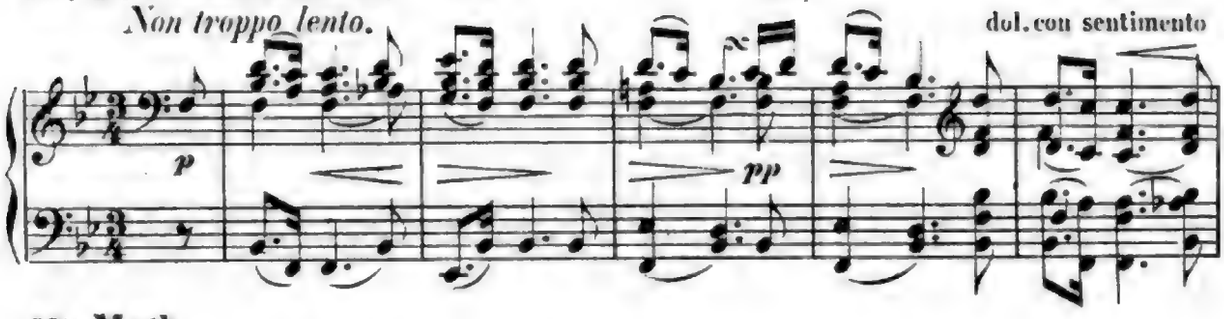
15. Gute Nacht.

Andantino.



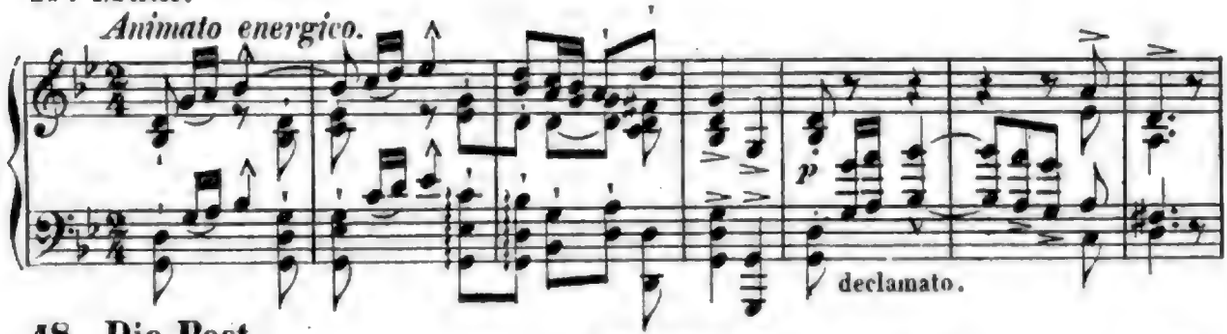
16. Die Nebensonnen.

Non troppo lento.



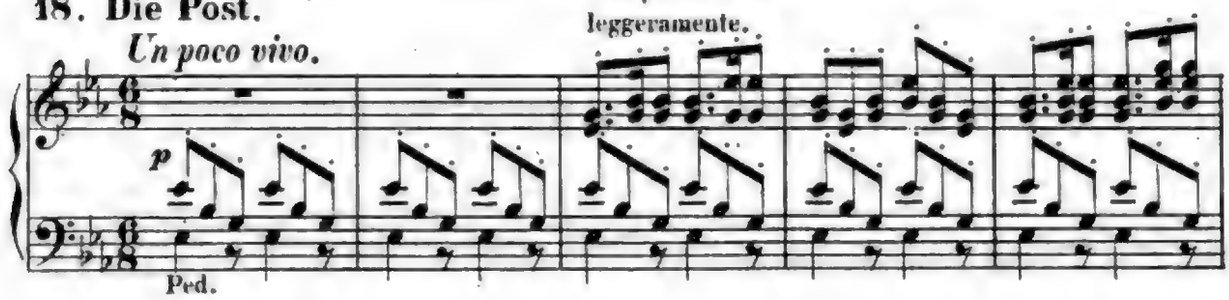
17. Muth.

Animato energico.



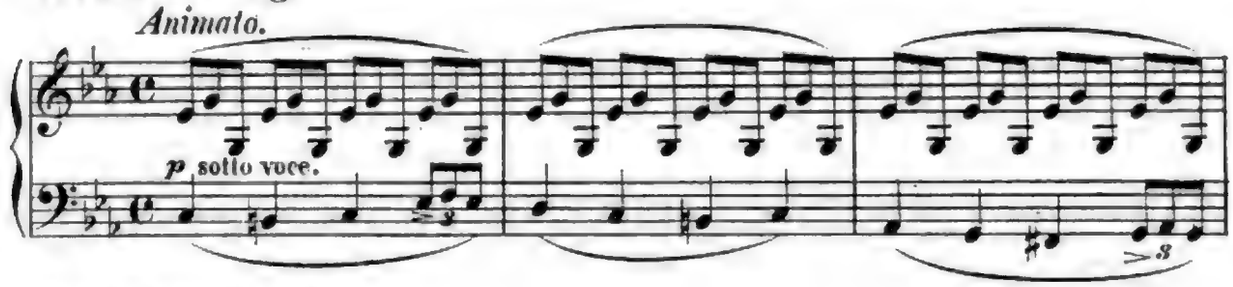
18. Die Post.

Un poco vivo.



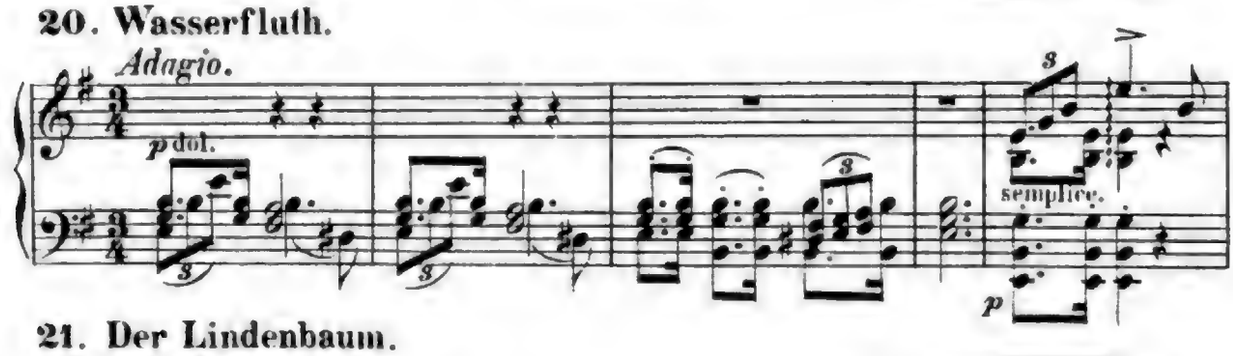
19. Erstarrung.

Animato.



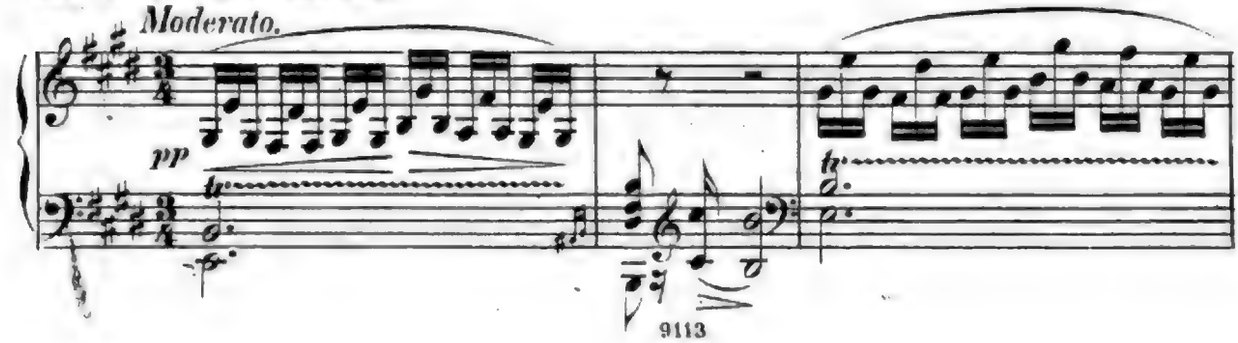
20. Wasserfluth.

Adagio.



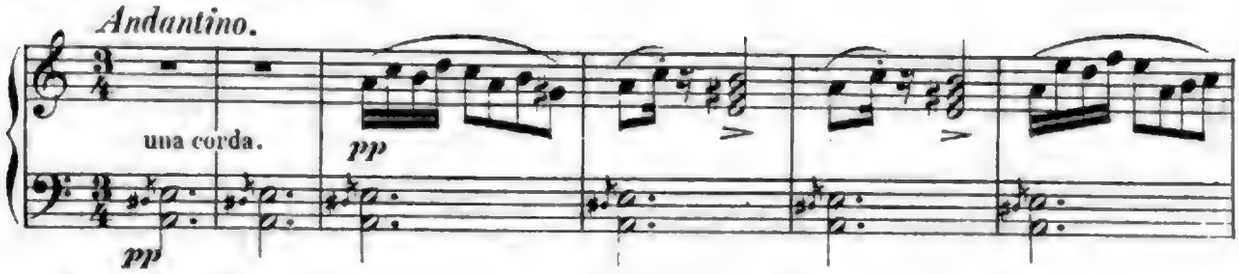
21. Der Lindenbaum.

Moderato.



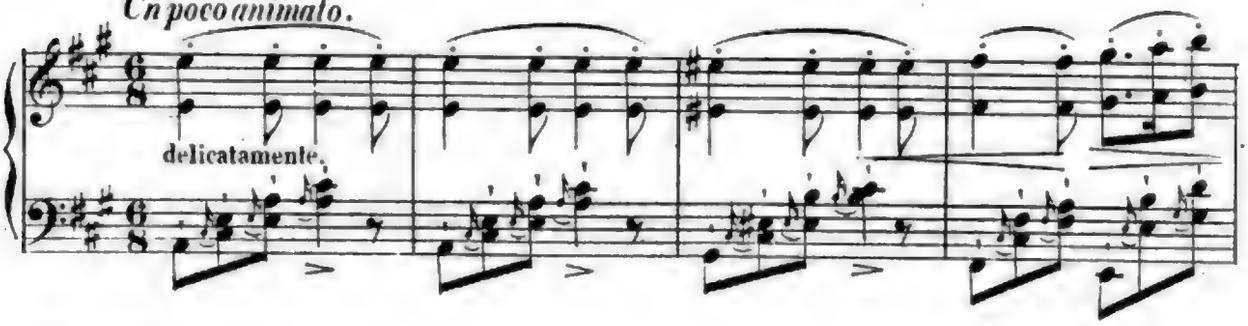
22. Der Leyermann.

Andantino.



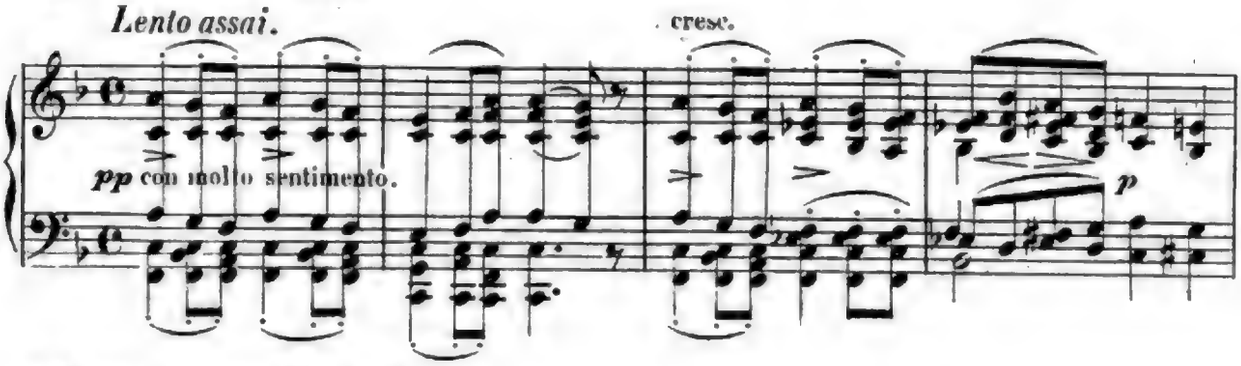
Täuschung.

Un poco animato.



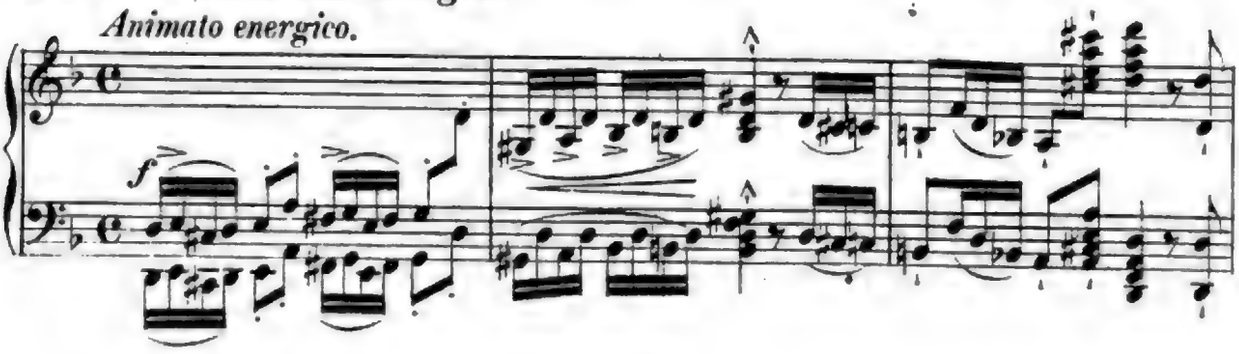
23. Das Wirthshaus.

Lento assai.



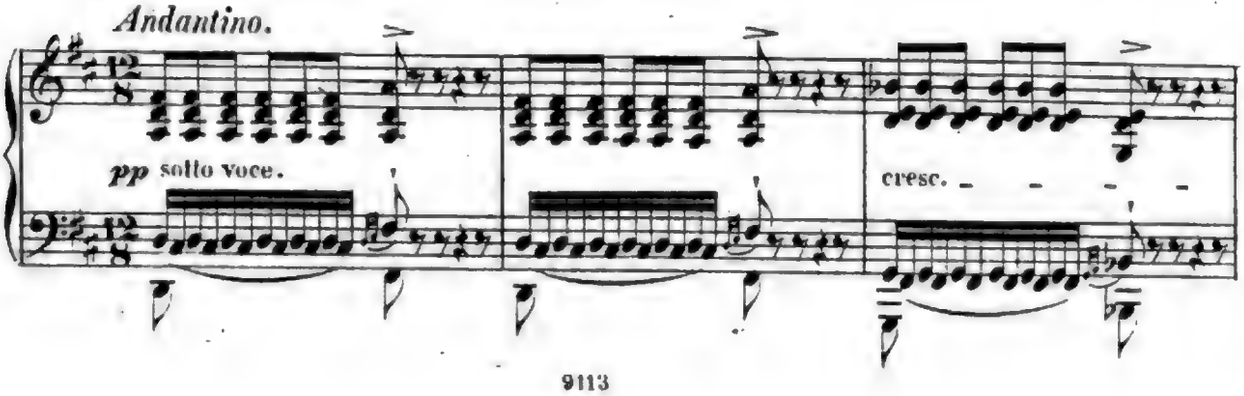
24. Der stürmische Morgen.

Animato energico.



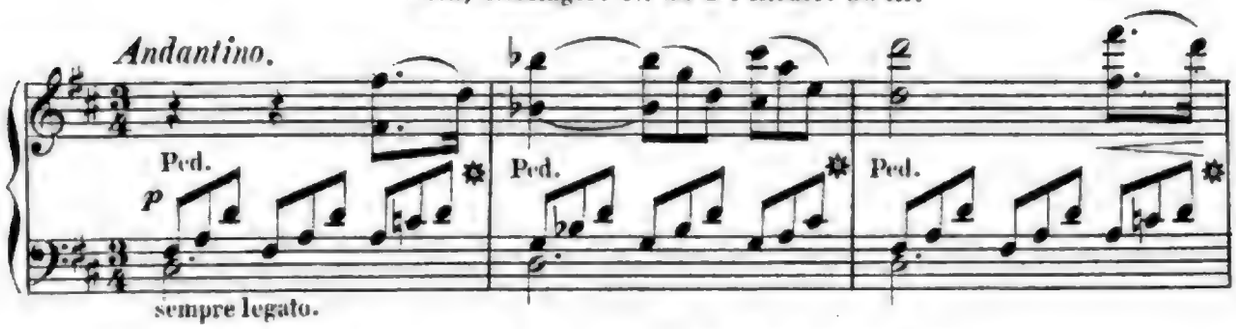
Im Dorfe.

Andantino.



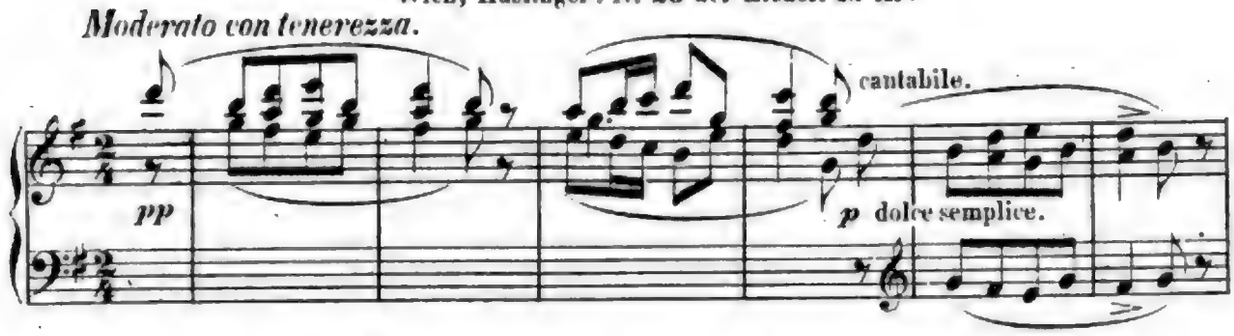
Lob der Thränen von Fr. Schubert
für Pianoforte übertragen.

Wien, Haslinger. Nº 25 der Lieder. 30 Kr.



* Die Rose von Fr. Schubert
für Pianoforte übertragen.

Wien, Haslinger. Nº 26 der Lieder. 45 Kr.

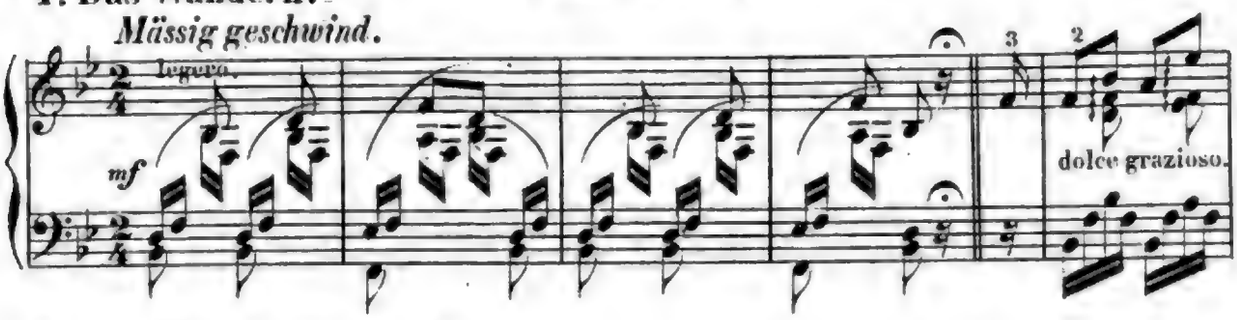


Müllerlieder von Fr. Schubert
für Pianoforte im leichteren Styl übertragen.

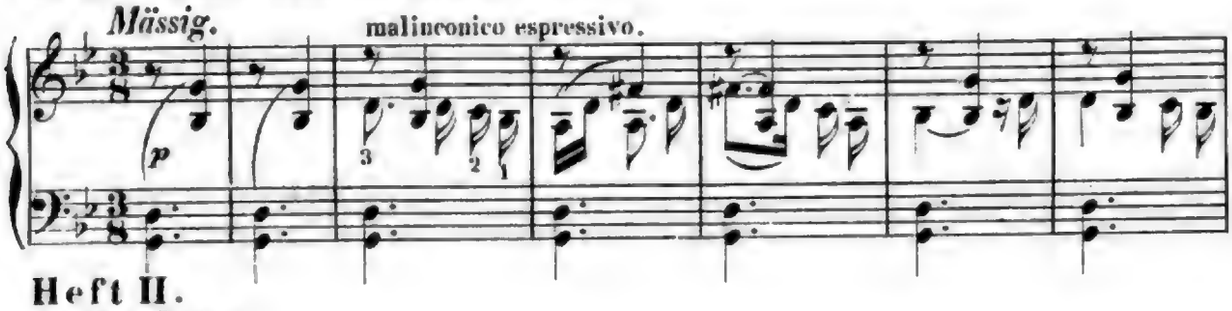
Wien, Spina. 3 Hefte à 1 Fl.

Heft I.

1. Das Wandern.

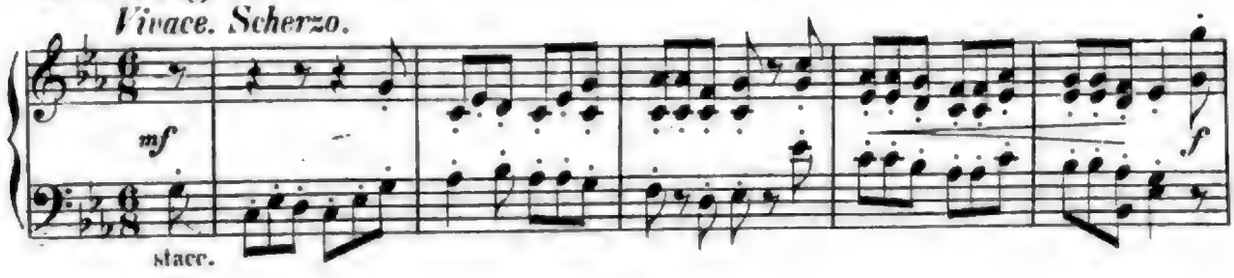


2. Der Müller und der Bach.



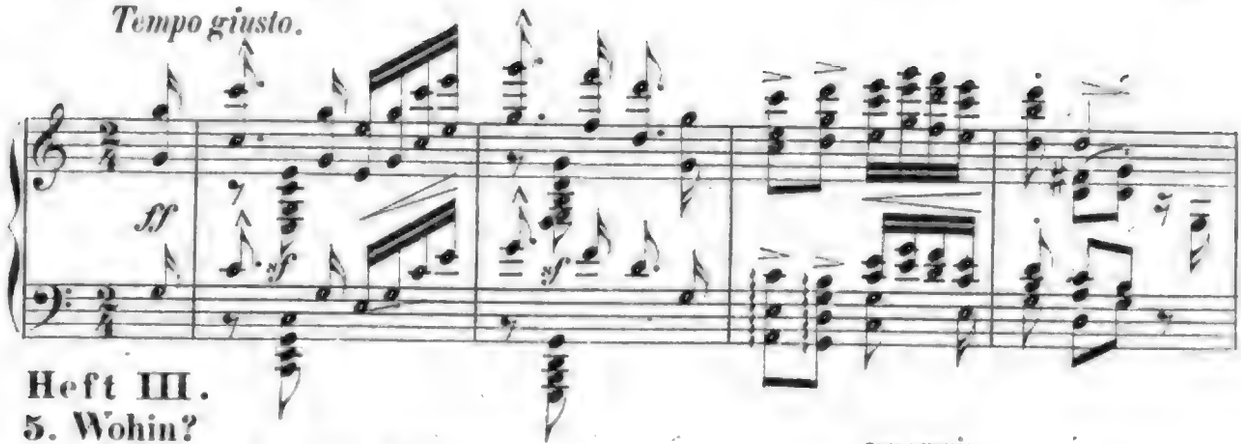
Heft II.

3. Der Jäger.



4. Die böse Farbe.

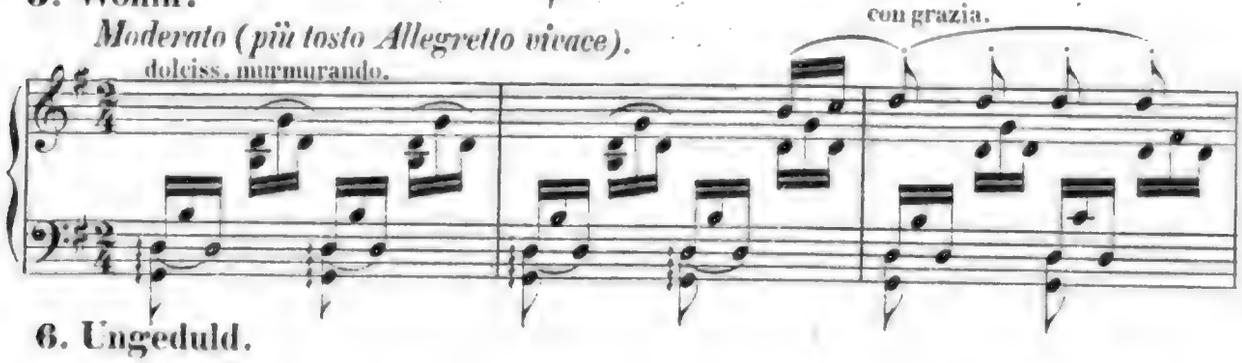
Tempo giusto.



Heft III.

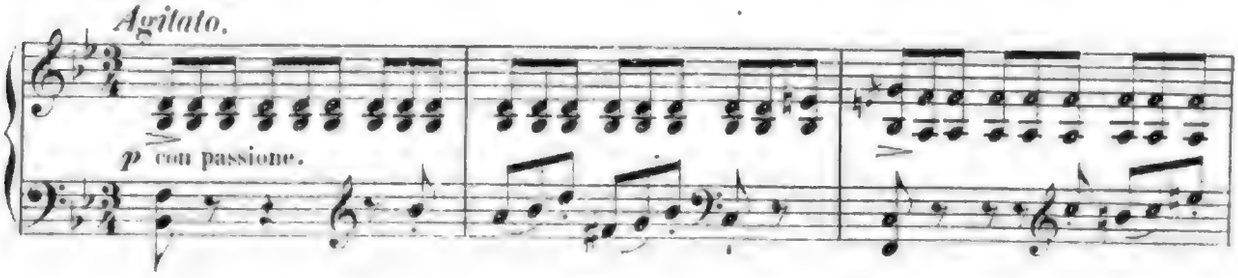
5. Wohin?

Moderato (più tosto Allegretto vivace).



6. Ungeduld.

Agitato.



Sechs Melodieen von Fr. Schubert

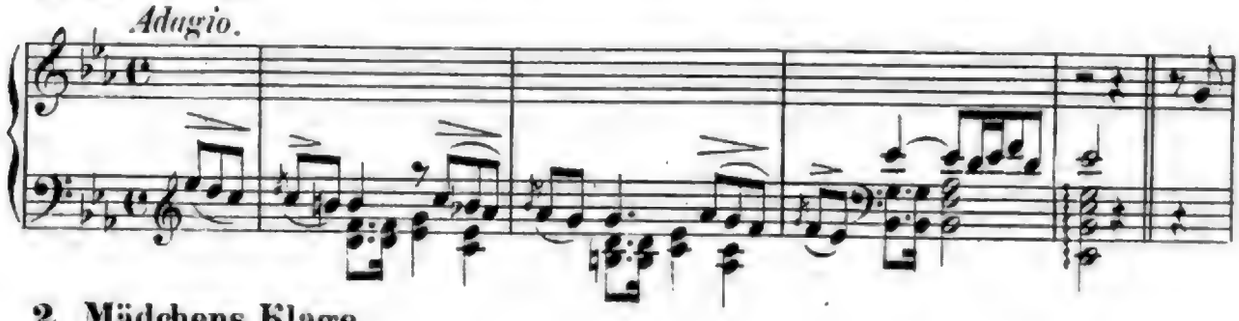
für Pianoforte übertragen.

Berlin, Schlesinger. 8 Thl.

Einzeln: № 1, 2 u. 3 à 17 ½ Sgr.; № 4 u. 5 à 15 Sgr.; № 6, 20 Sgr.

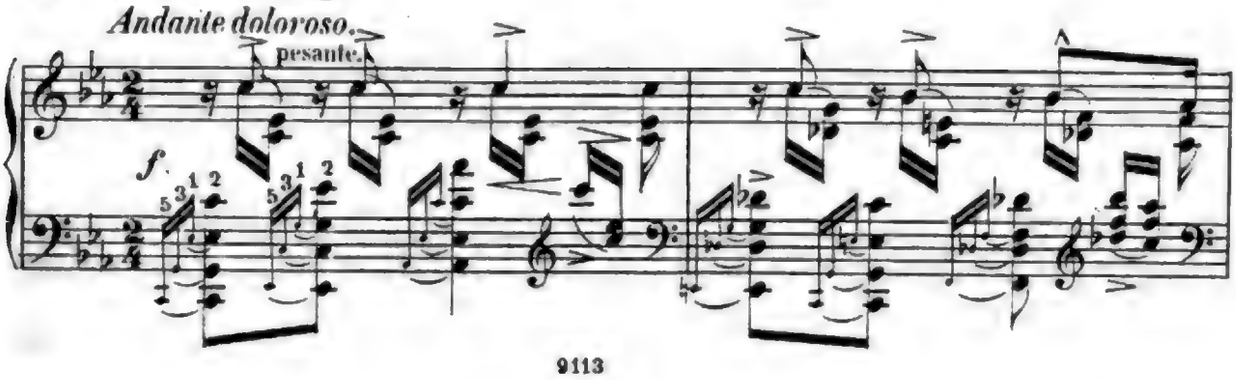
1. Lebewohl.

Adagio.



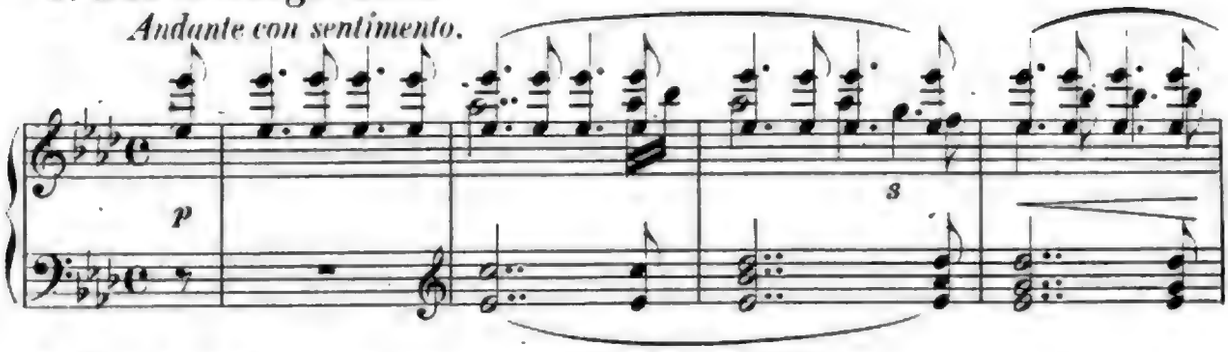
2. Mädchens Klage.

Andante doloroso.



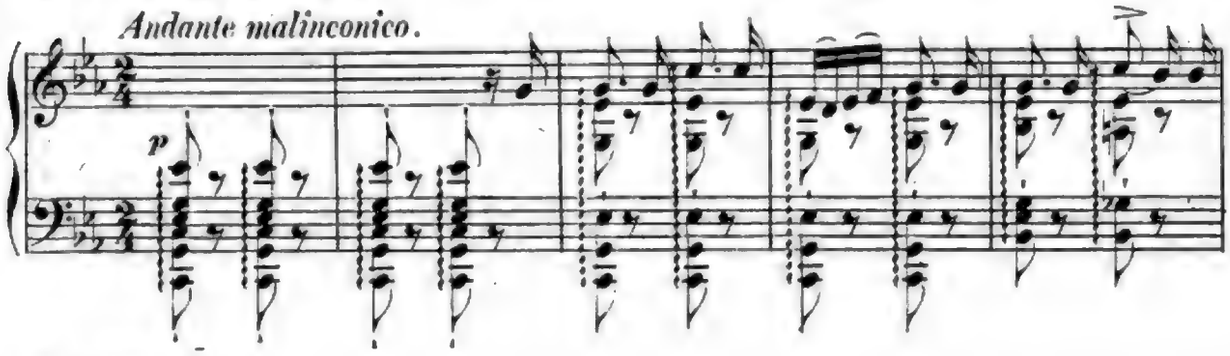
3. Das Sterbeglöcklein.

Andante con sentimento.



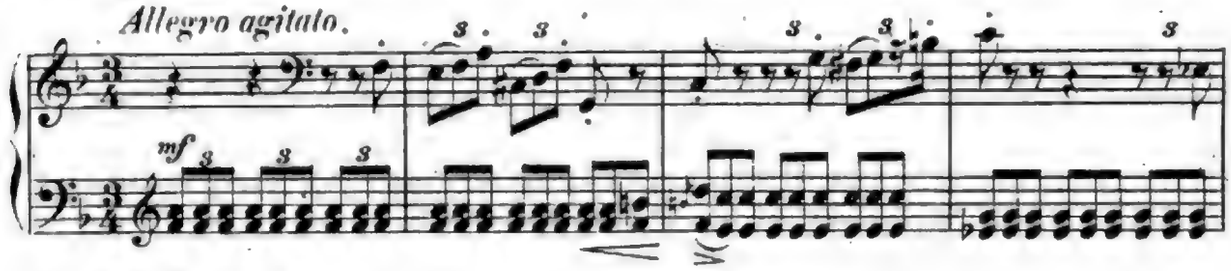
4. Trockne Blumen.

Andante malinconico.



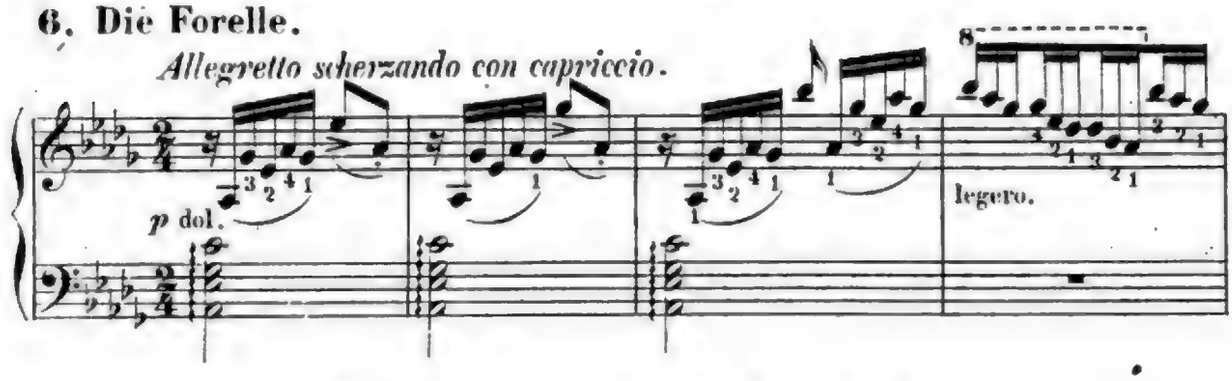
5. Ungeduld.

Allegro agitato.



6. Die Forelle.

Allegretto scherzando con capriccio.

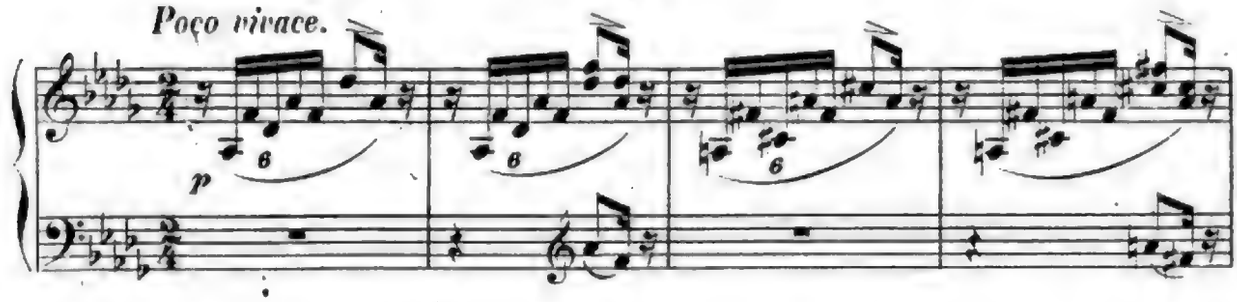


Die Forelle von Fr. Schubert

für Pianoforte übertragen. Zweite Version.

Wien, Spina. 1 Fl.

Poco vivace.

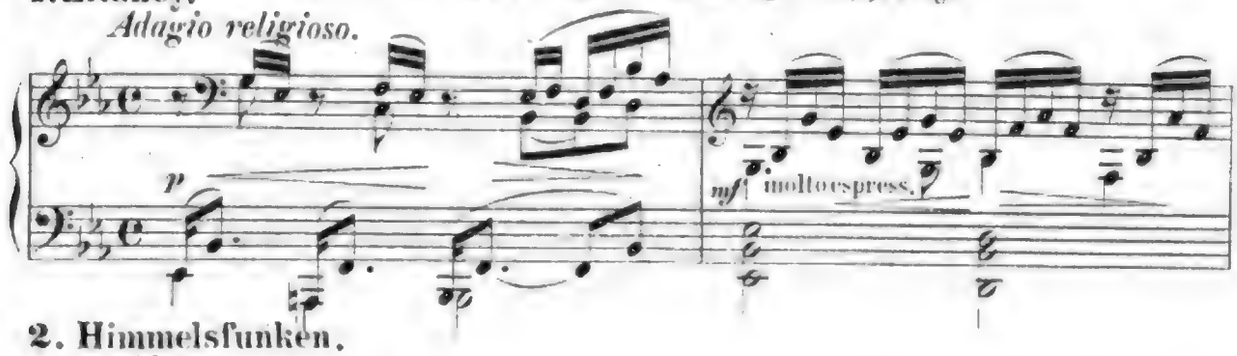


Geistliche Lieder von Fr. Schubert
für Pianoforte übertragen.

Hamburg, Schuberth & Cº 1 Thl. 20 Ngr.
Einzeln: Nº 1 u. 2 à 10 Ngr.; Nº 3, 20 Ngr.; Nº 4, 7½ Ngr.

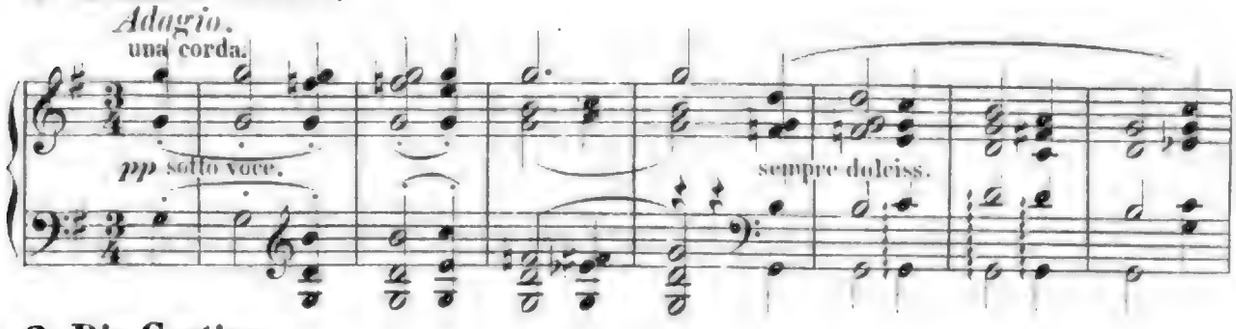
1. Litaney.

Adagio religioso.



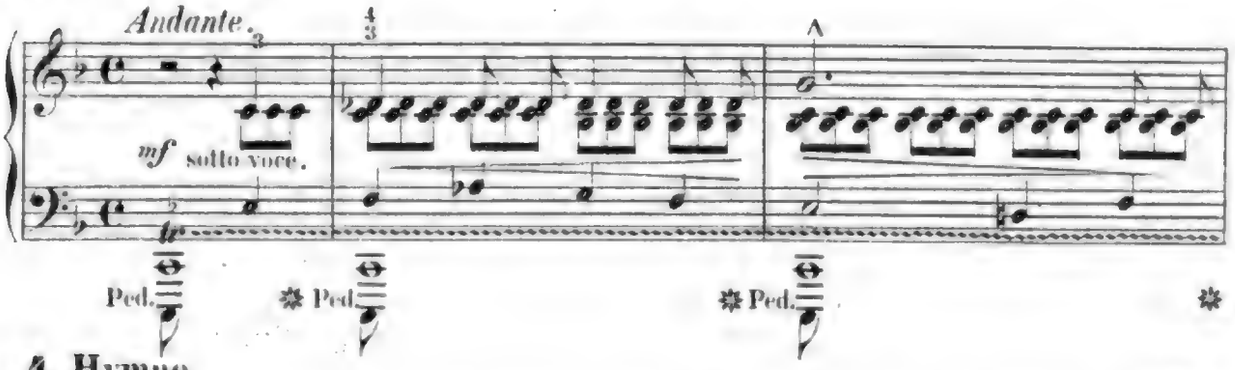
2. Himmelsfunken.

Adagio.



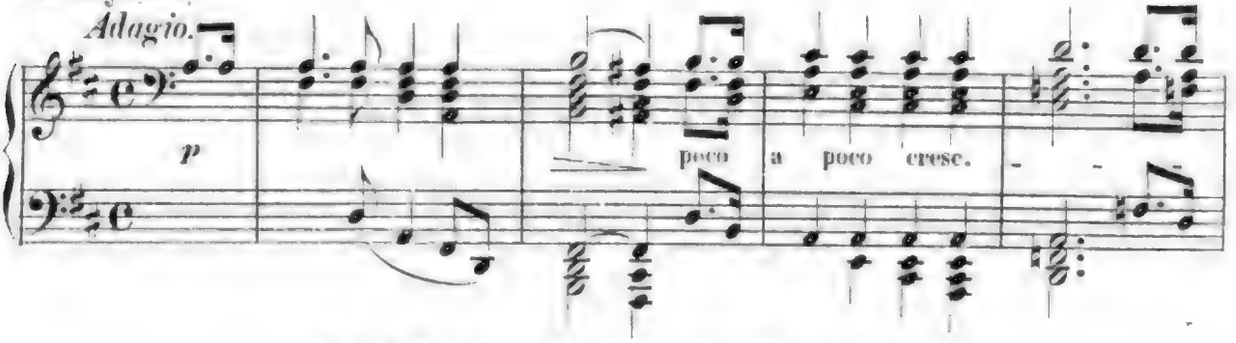
3. Die Gestirne.

Andante.



4. Hymne.

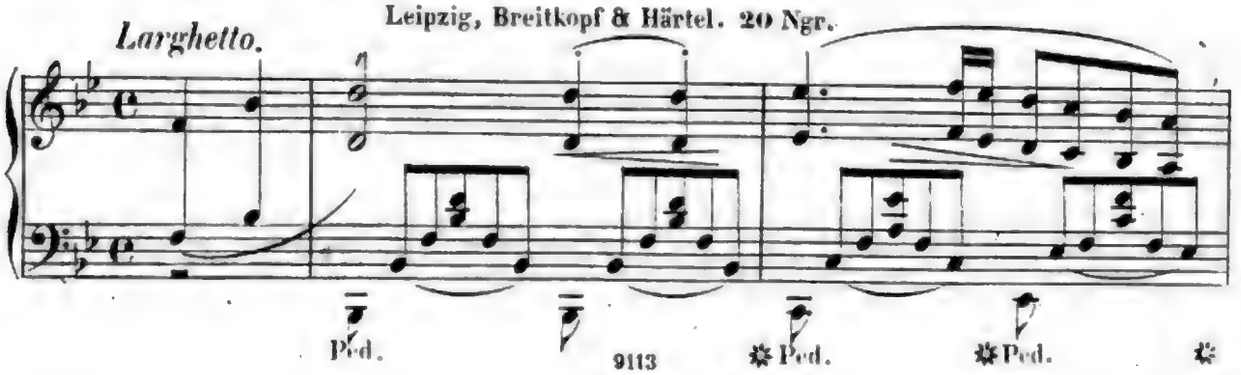
Adagio.



Adélaïde de Beethoven (Op. 46)
transcrite pour le Piano.

Leipzig, Breitkopf & Härtel. 20 Ngr.

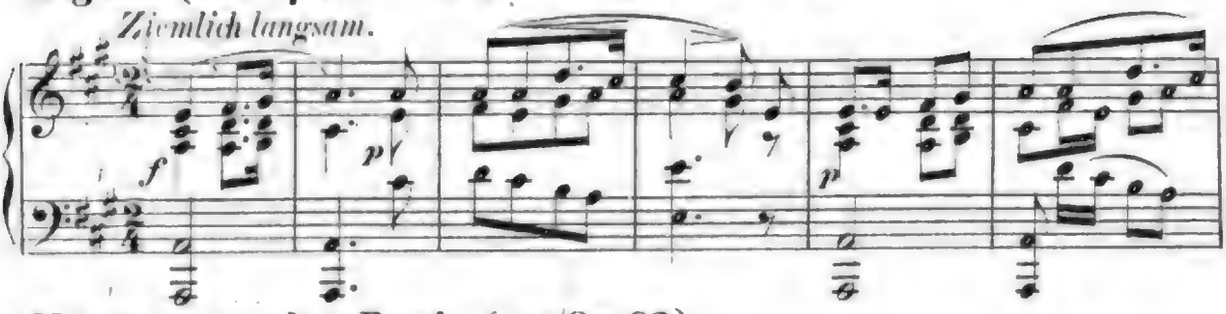
Larghetto.



Beethoven's Lieder
für das Pianoforte.

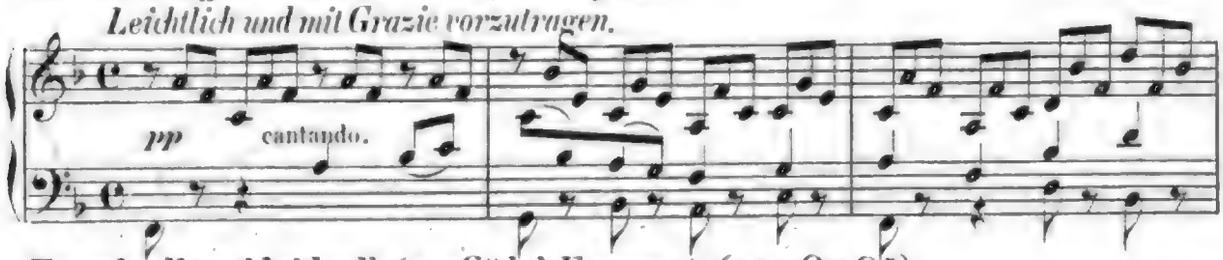
Mignon (aus Op.75). Leipzig, Breitkopf & Härtel. 1 Thl.

Ziemlich langsam.



Mit einem gemalten Bande (aus Op.83).

Leichtlich und mit Grazie vorzutragen.

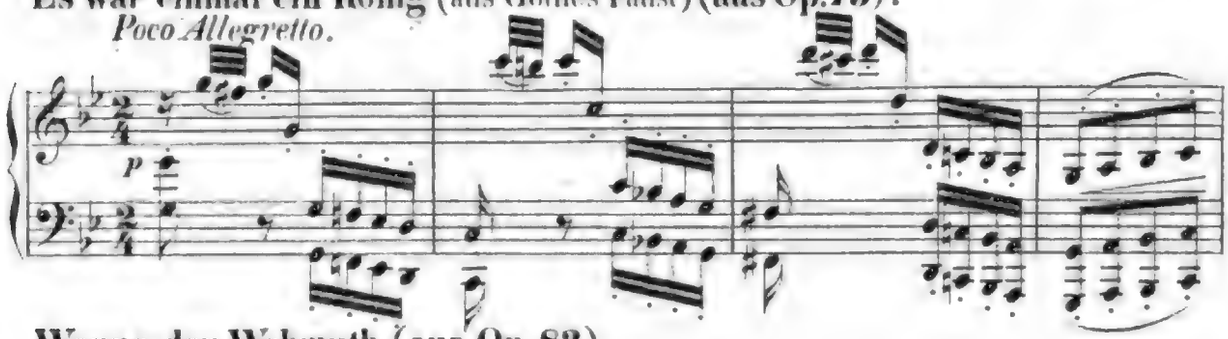


Freudvoll und leidvoll (aus Göthe's Egmont) (aus Op.84).

Andante con moto.

Es war einmal ein König (aus Göthe's Faust) (aus Op.75).

Poco Allegretto.

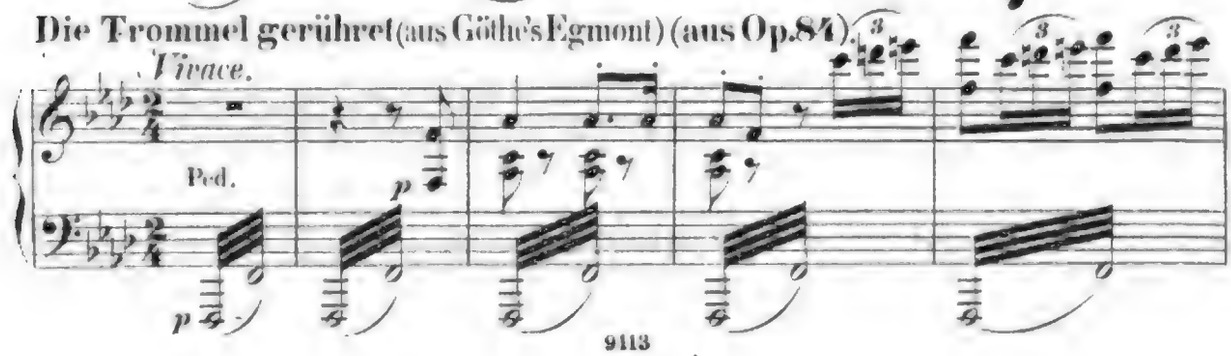


Wonne der Wehmuth (aus Op.83).

Andante espressivo.

Die Trommel gerühret (aus Göthe's Egmont) (aus Op.84).

Vivace.



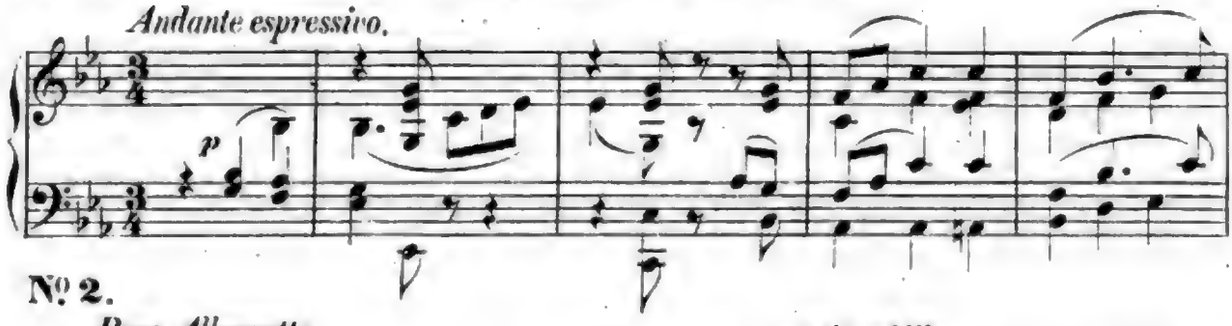
Liederkreis von L. van Beethoven (Op. 98)

für Pianoforte übertragen.

Leipzig, Breitkopf & Härtel. 1 Thl.

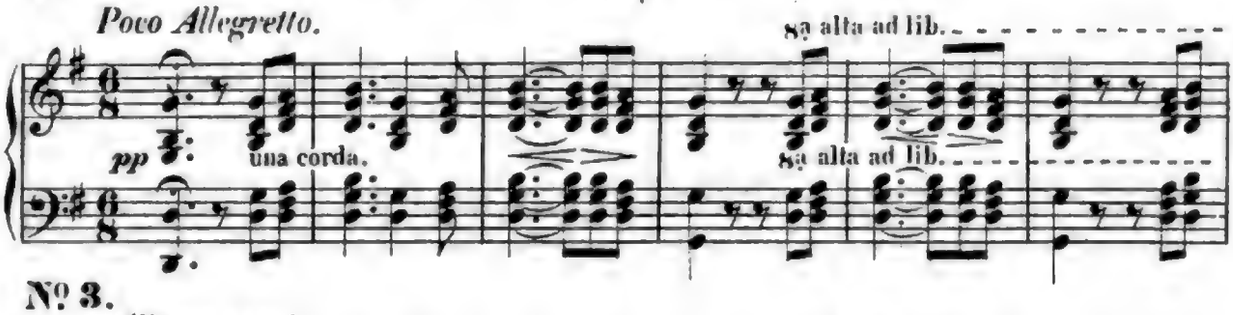
№ 1.

Andante espressivo.



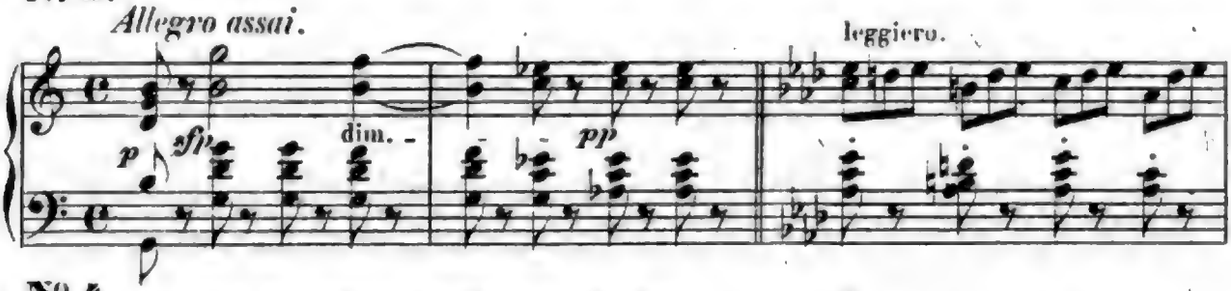
№ 2.

Poco Allegretto.

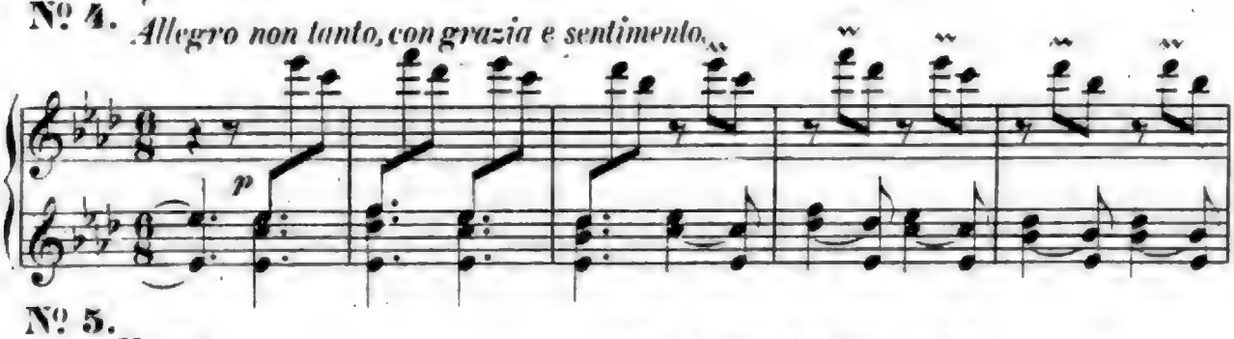


№ 3.

Allegro assai.



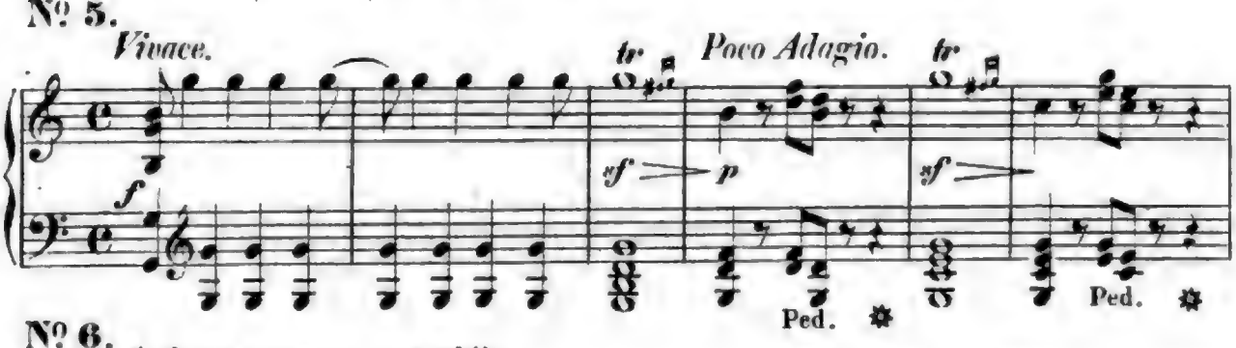
№ 4. *Allegro non tanto, con grazia e sentimento.*



№ 5.

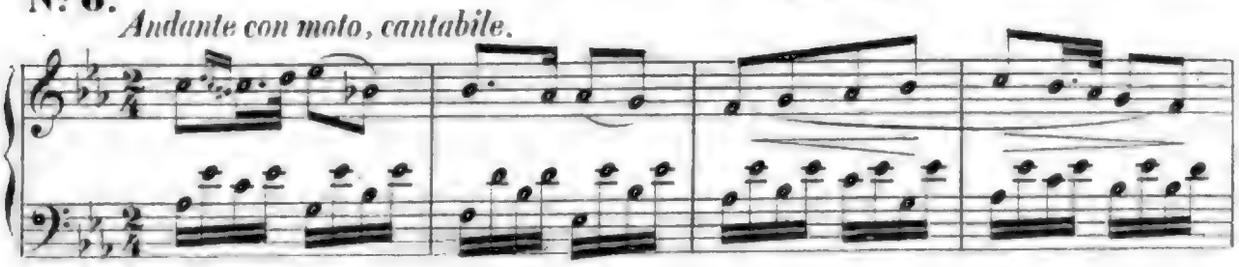
Vivace.

Poco Adagio.



№ 6.

Andante con moto, cantabile.



Geistliche Lieder von Gellert und Beethoven

für Pianoforte übertragen.

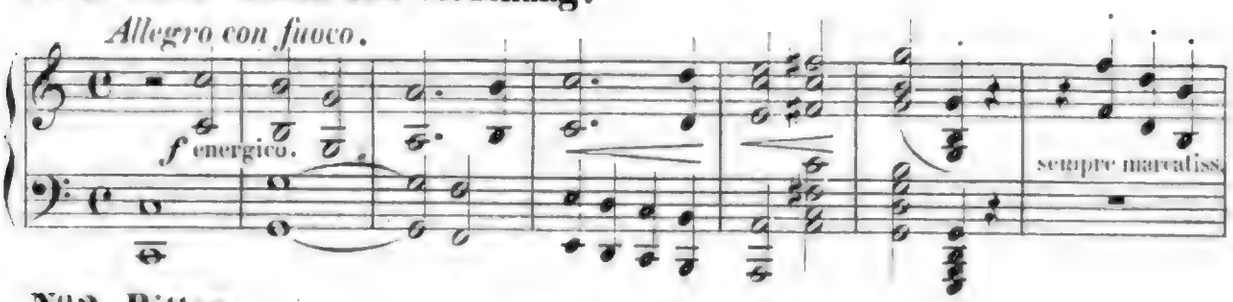
Hamburg, Schuberth & Cº 1 Thl. 20 Ngr.

In 4 Heften: Heft 1, 10 Ngr.; Heft 2, 15 Ngr.; Heft 3 u. 4 à 12 ½ Ngr.

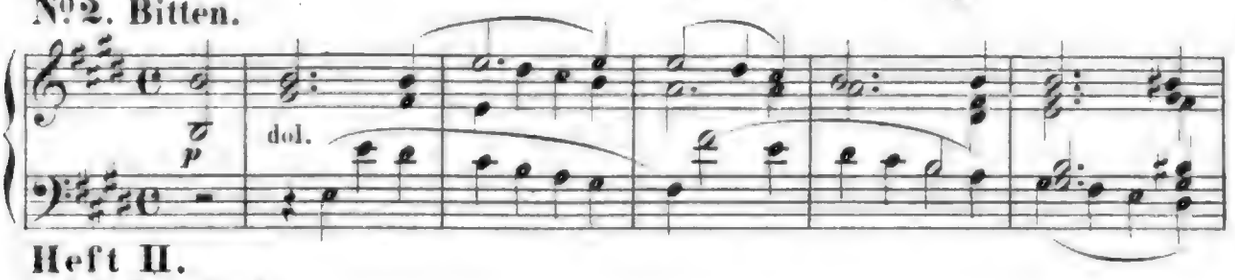
Heft I.

Nº 1. Gottes Macht und Vorsehung.

Allegro con fuoco.



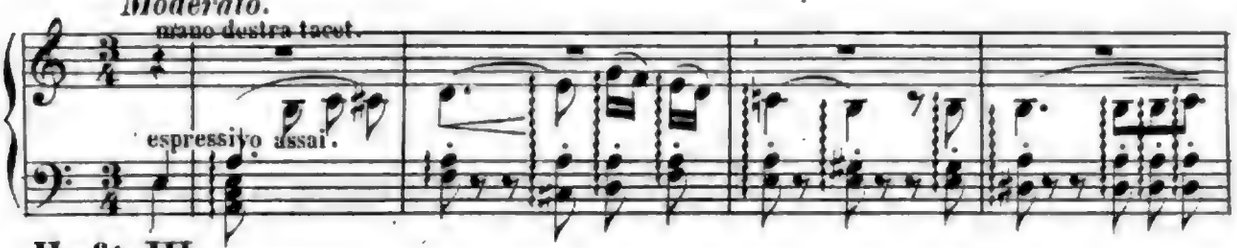
Nº 2. Bitten.



Heft II.

Nº 3. Busslied.

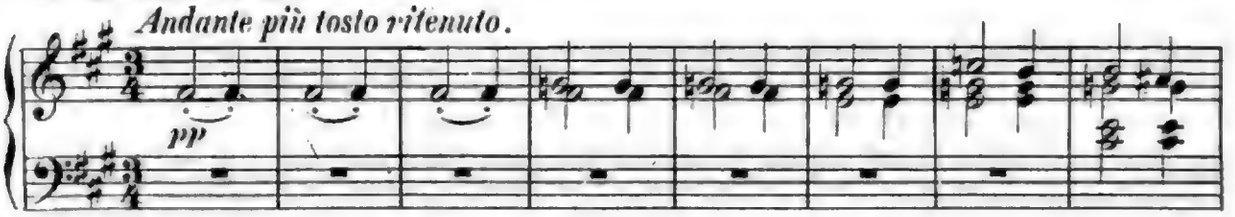
Moderato.



Heft III.

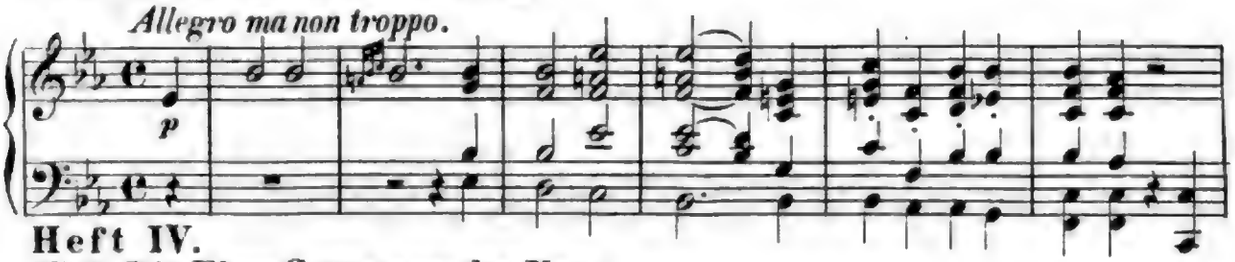
Nº 4. Vom Tode.

Andante più tosto ritenuto.



Nº 5. Die Liebe des Nächsten.

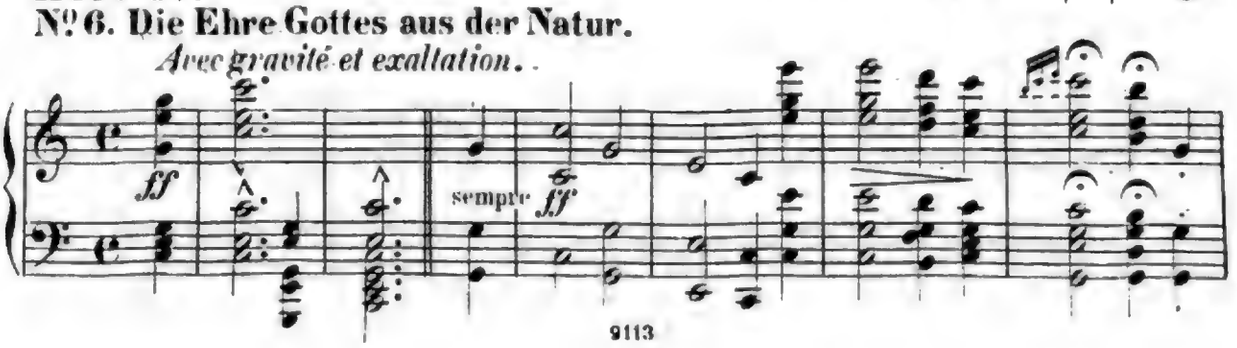
Allegro ma non troppo.



Heft IV.

Nº 6. Die Ehre Gottes aus der Natur.

Avec gravité et exaltation.



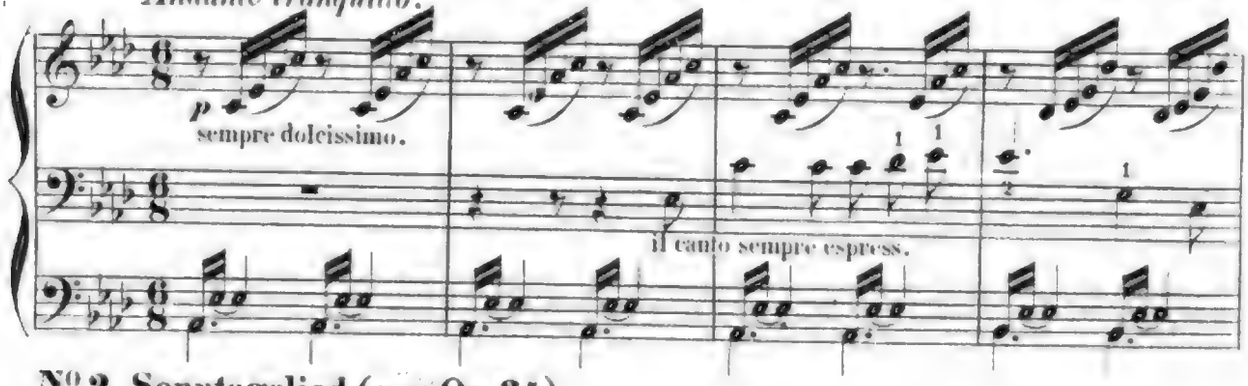
Lieder von F. Mendelssohn Bartholdy

für Pianoforte übertragen.

Leipzig, Breitkopf & Härtel. № 1–6.
№ 1, 4 u. 6 à 10 Ngr.; № 2, 7½ Ngr.; № 3, 12½ Ngr.; № 5, 15 Ngr.

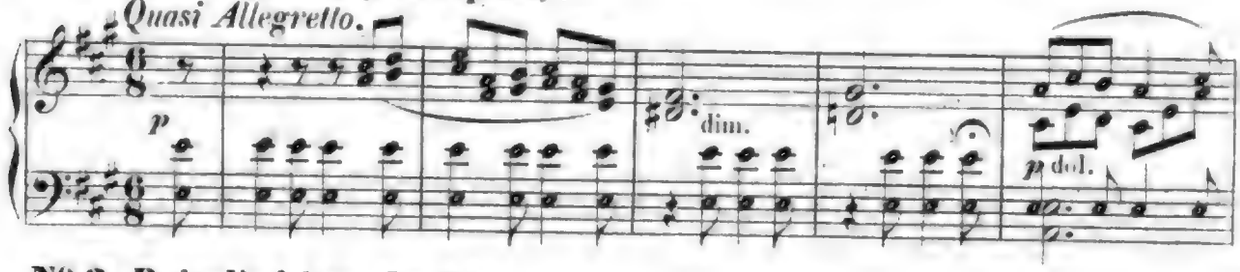
№ 1. Auf Flügeln des Gesanges (aus Op. 34).

Andante tranquillo.



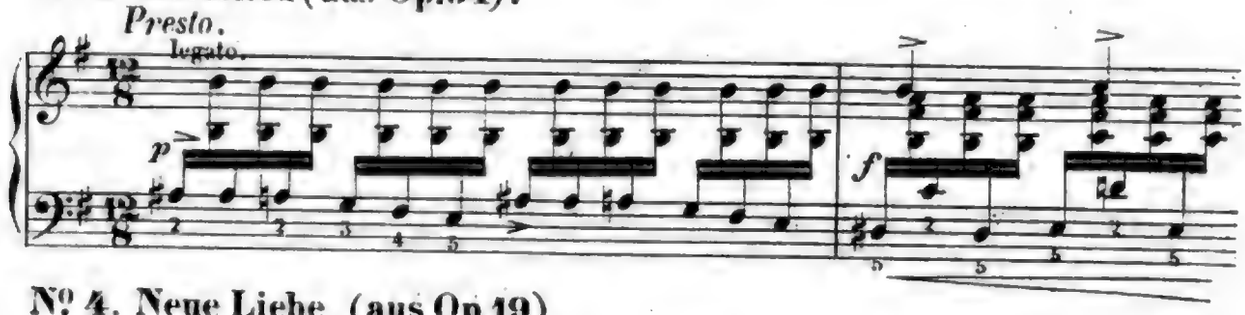
№ 2. Sonntagslied (aus Op. 34).

Quasi Allegretto.



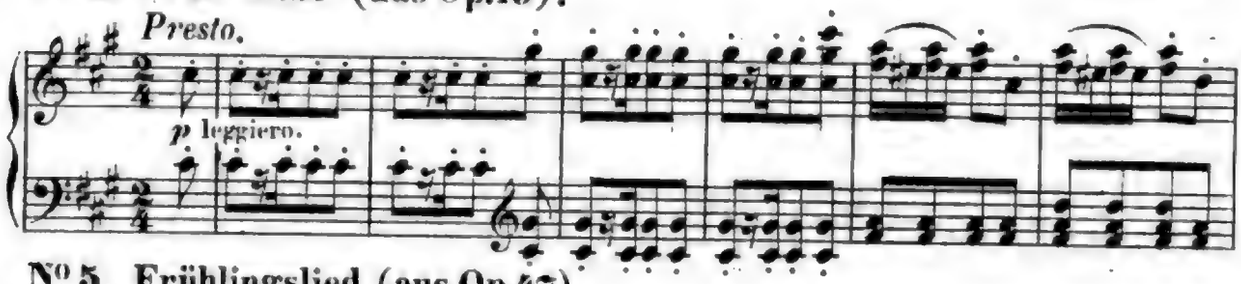
№ 3. Reiselied (aus Op. 34).

Presto.



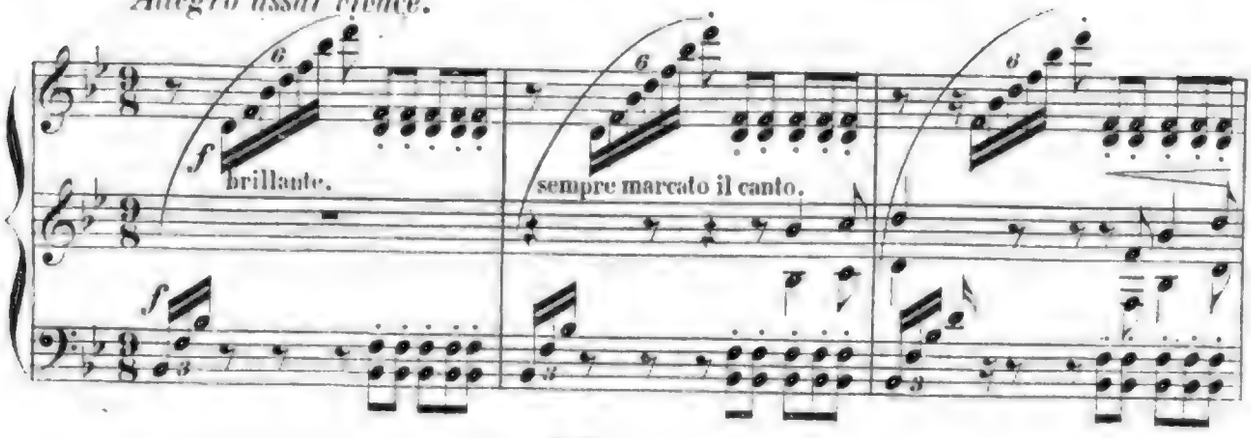
№ 4. Neue Liebe (aus Op. 19).

Presto.



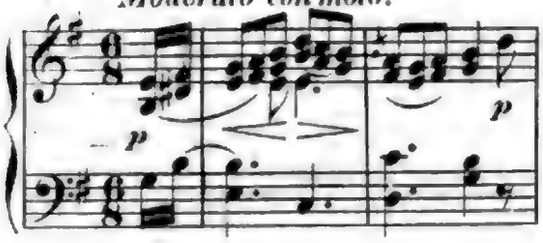
№ 5. Frühlingslied (aus Op. 47).

Allegro assai vivace.



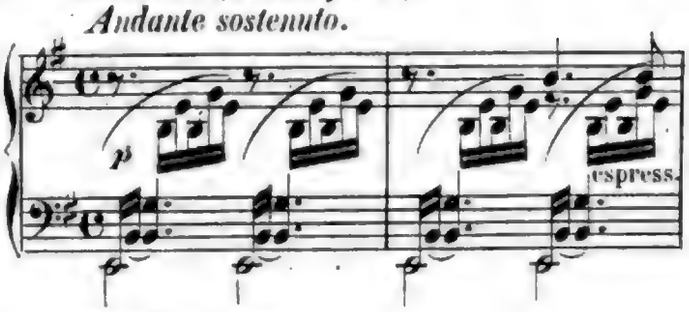
№ 6. Winterlied (aus Op. 19).

Moderato con moto.



Suleika (aus Op. 34).

Andante sostenuto.



Lieder von Robert Franz

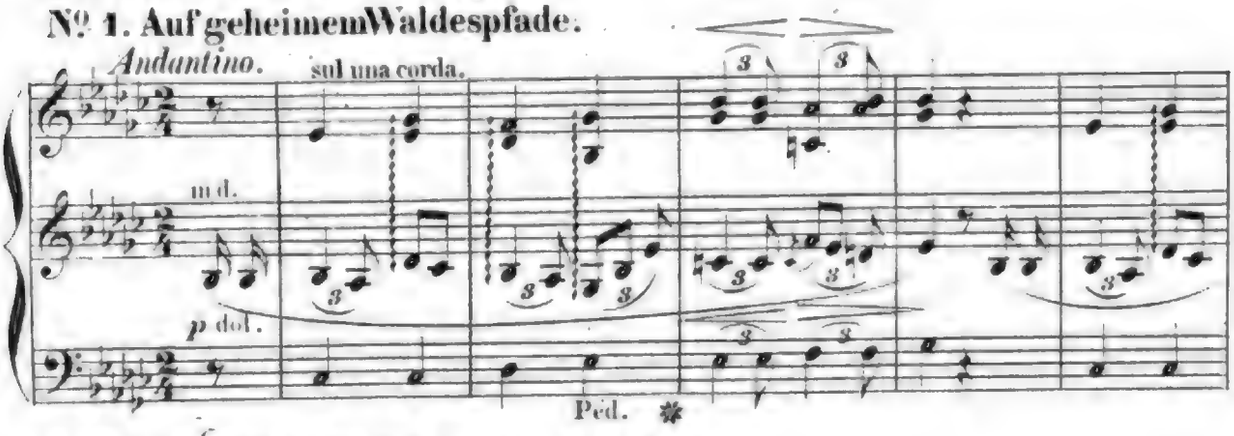
für Pianoforte übertragen.

Leipzig, Breitkopf & Härtel. 3 Hefte à 25 Ngr.

Heft I. Schilflieder. Op. 2.

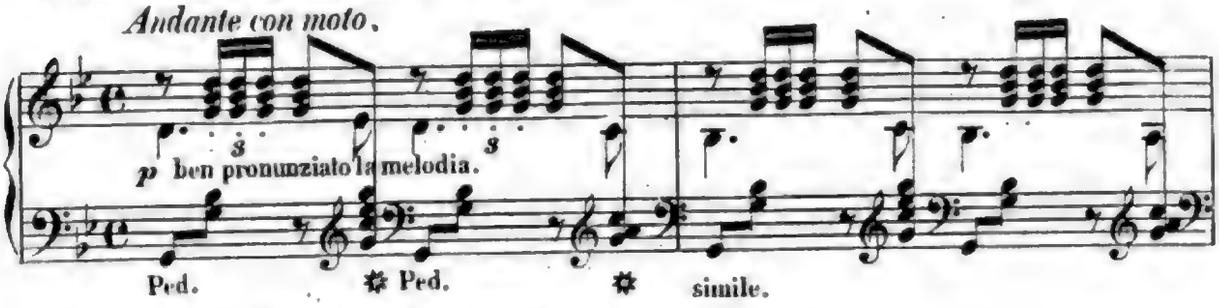
№ 1. Auf geheimem Waldespfade.

Andantino. sul una corda.



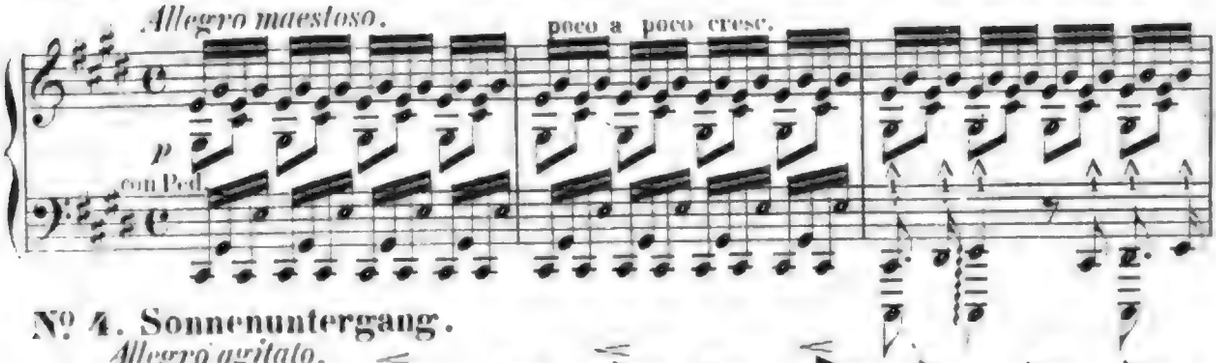
№ 2. Drüben geht die Sonne scheiden.

Andante con moto.



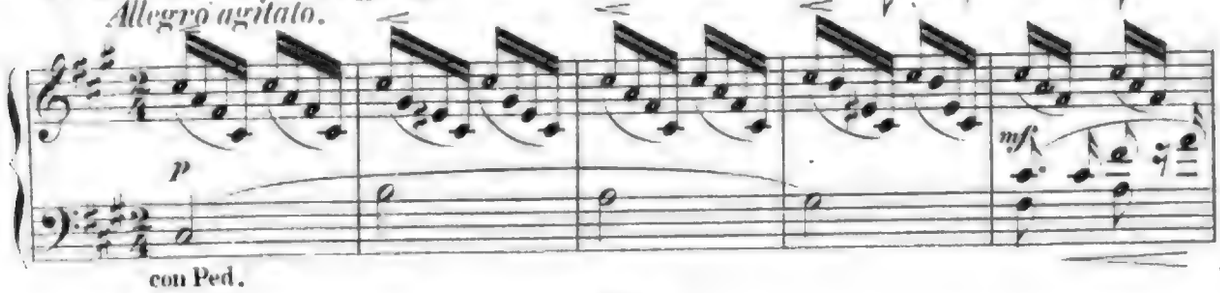
№ 3. Trübe wird's, die Wolken jagen.

Allegro maestoso. poco a poco cresc.



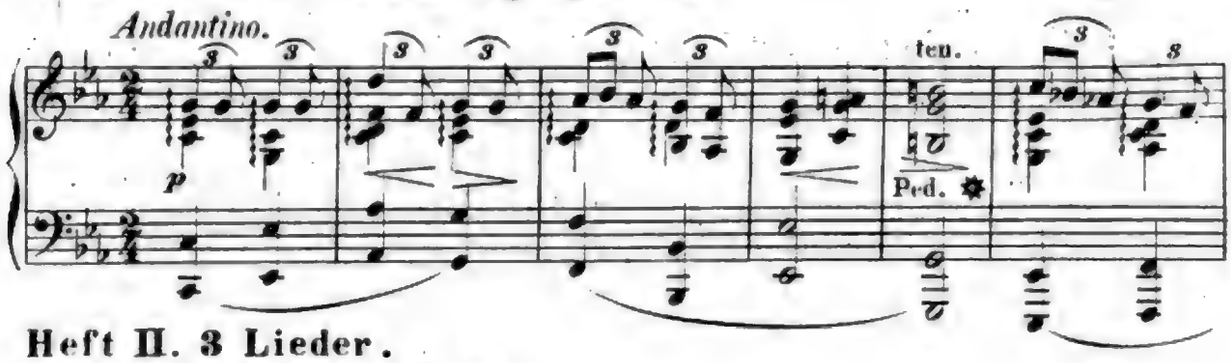
№ 4. Sonnenuntergang.

Allegro agitato.



№ 5. Auf dem Teich, dem regungslosen.

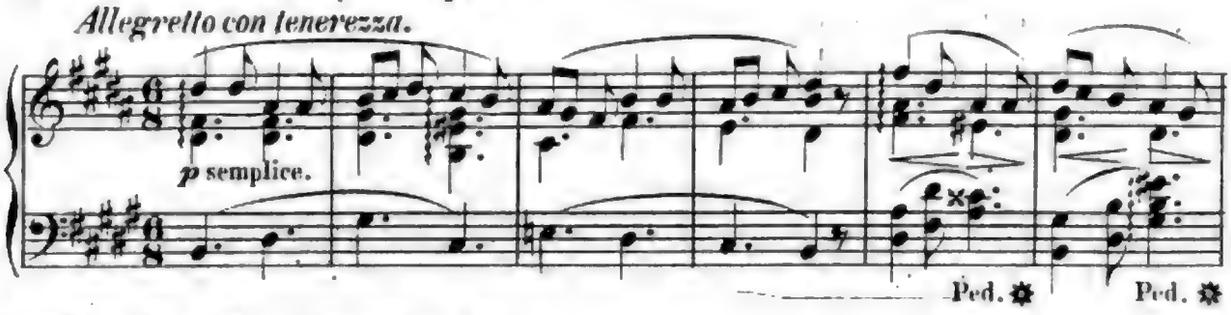
Andantino.



Heft II. 3 Lieder.

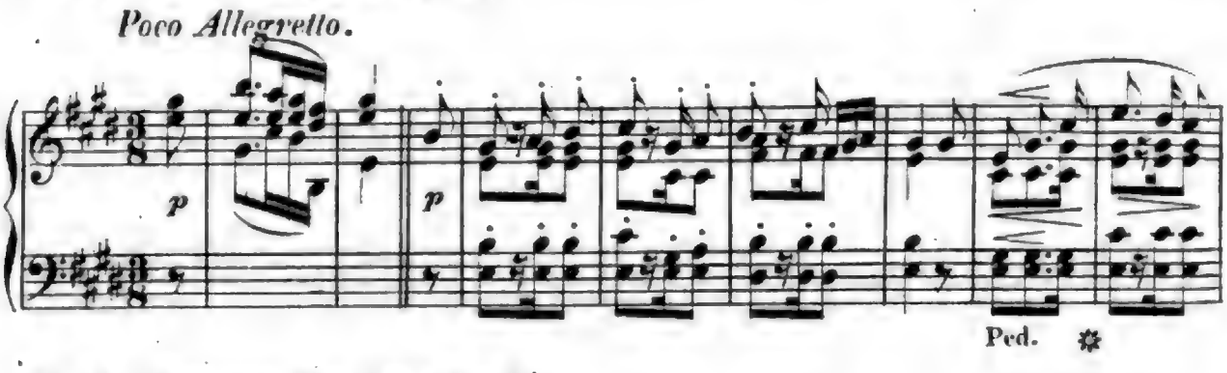
№ 1. Der Schalk (aus Op. 3).

Allegretto con tenerezza.



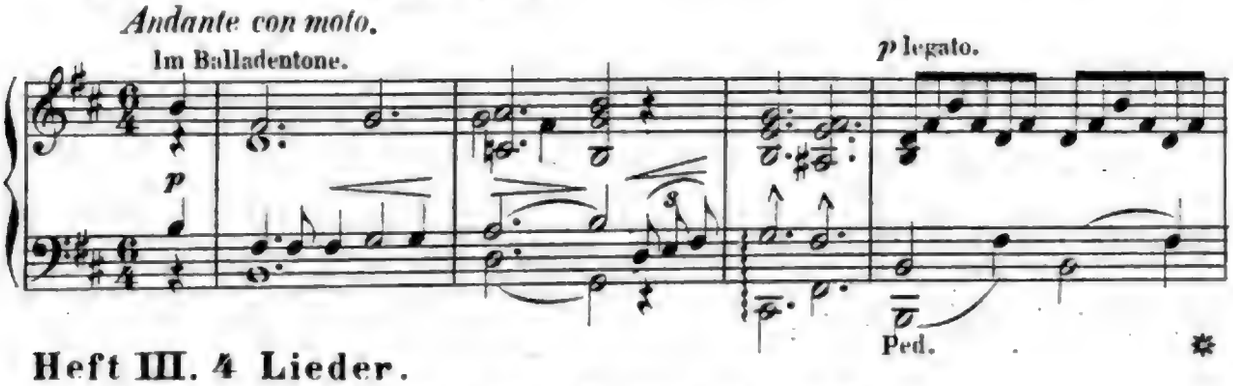
№ 2. Der Bote (aus Op. 8).

Poco Allegretto.



№ 3. Meeresstille (aus Op. 8).

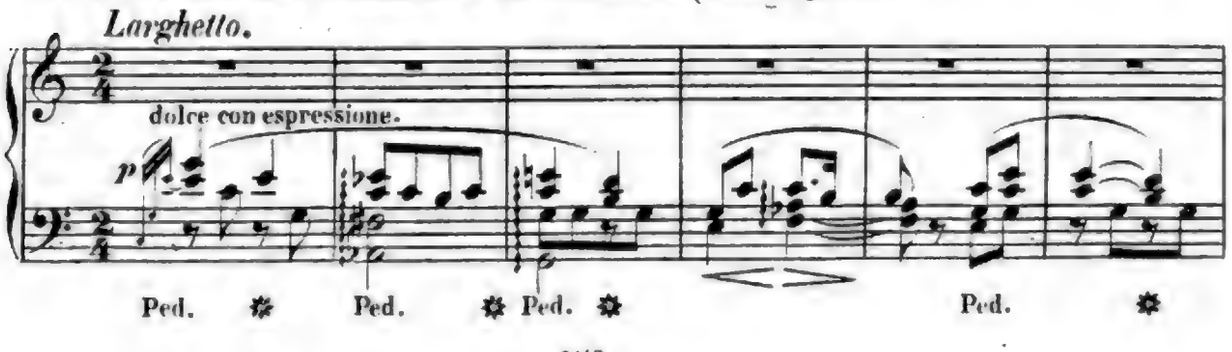
Andante con moto.



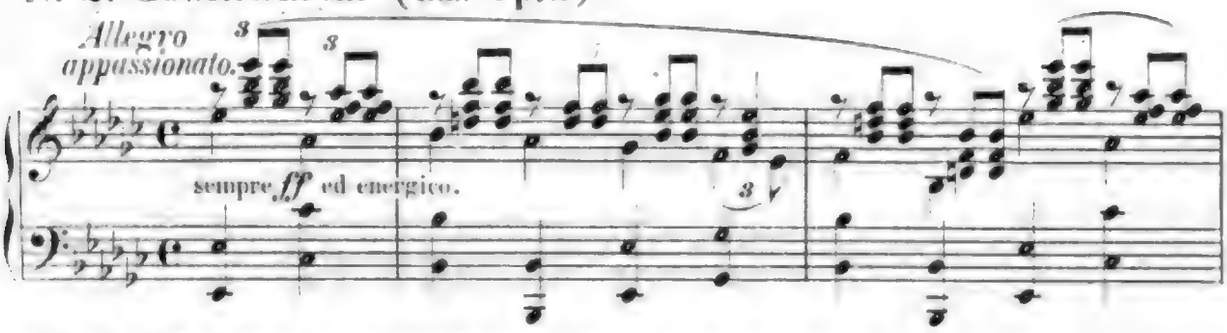
Heft III. 4 Lieder.

№ 1. Treibt der Sommer seine Rosen (aus Op. 8).

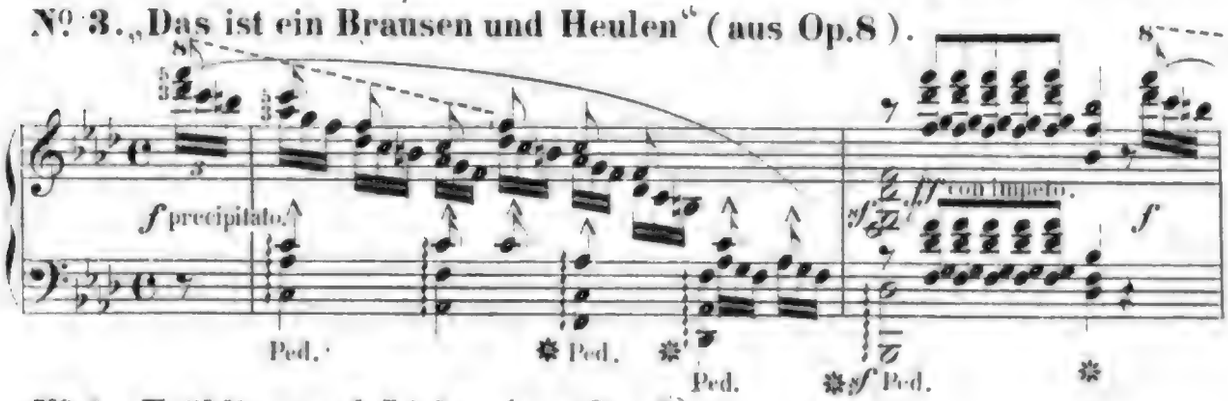
Larghetto.



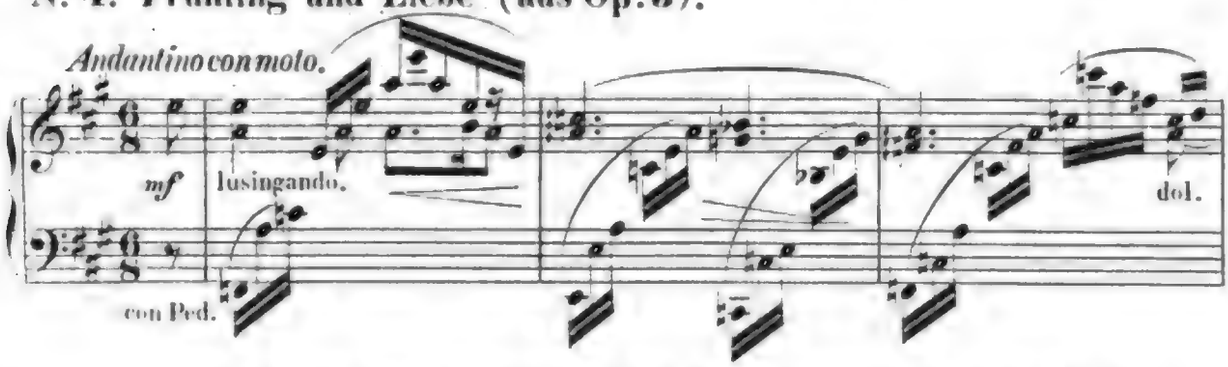
№ 2. Gewitternacht (aus Op. 8).



№ 3. „Das ist ein Brausen und Heulen" (aus Op. 8).

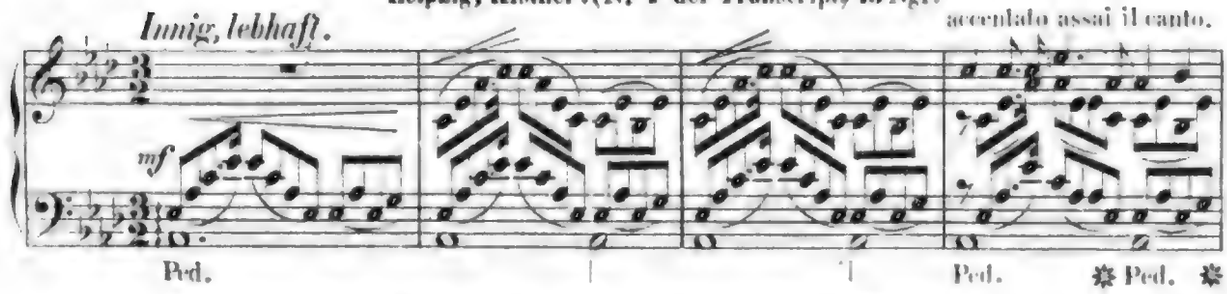


№ 4. Frühling und Liebe (aus Op. 3).



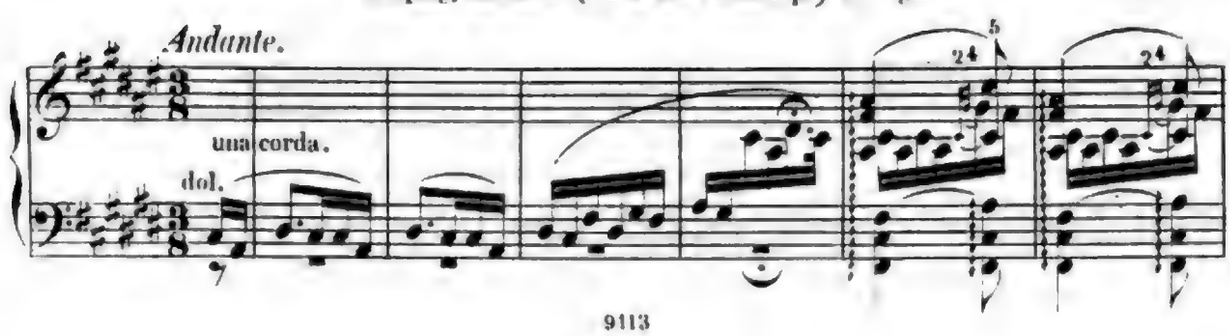
Liebeslied (Widmung) von R. Schumann (aus Op. 25)
für Pianoforte übertragen.

Leipzig, Kistner. (№ 1 der Transcript) 15 Ngr.



Schlummerlied von C. M. v. Weber
für Pianoforte übertragen.

Leipzig, Kistner. (№ 2 der Transcript.) 15 Ngr.

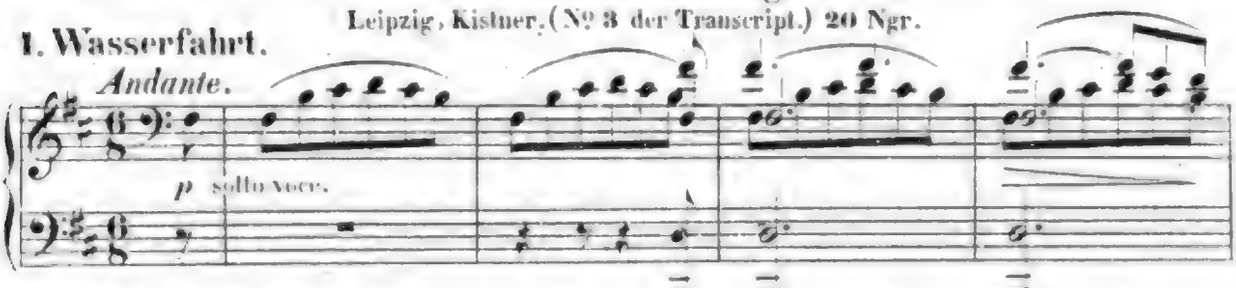


Mendelssohn's Wasserfahrt und: Der Jäger Abschied (aus Op. 50)

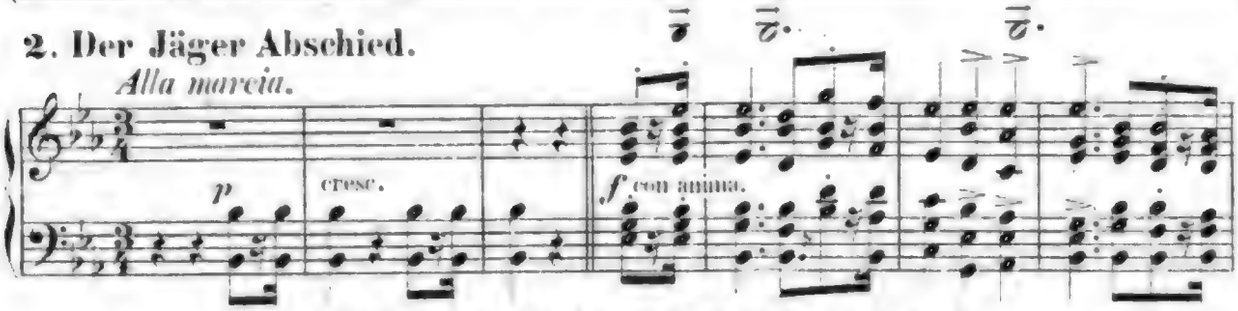
für Pianoforte übertragen.

Leipzig, Kistner. (№ 3 der Transcript.) 20 Ngr.

1. Wasserfahrt.



2. Der Jäger Abschied.

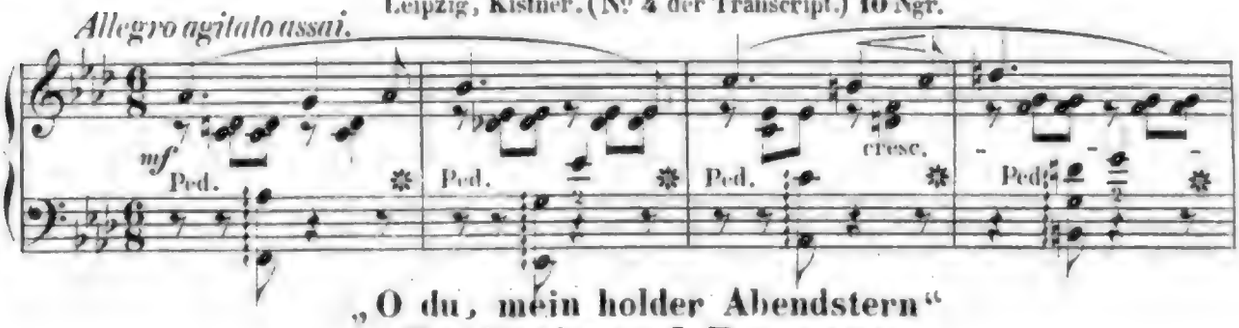


Lied von Robert Franz (aus Op. 4):

„Er ist gekommen in Sturm und Regen"

für Pianoforte übertragen.

Leipzig, Kistner. (№ 4 der Transcript.) 10 Ngr.



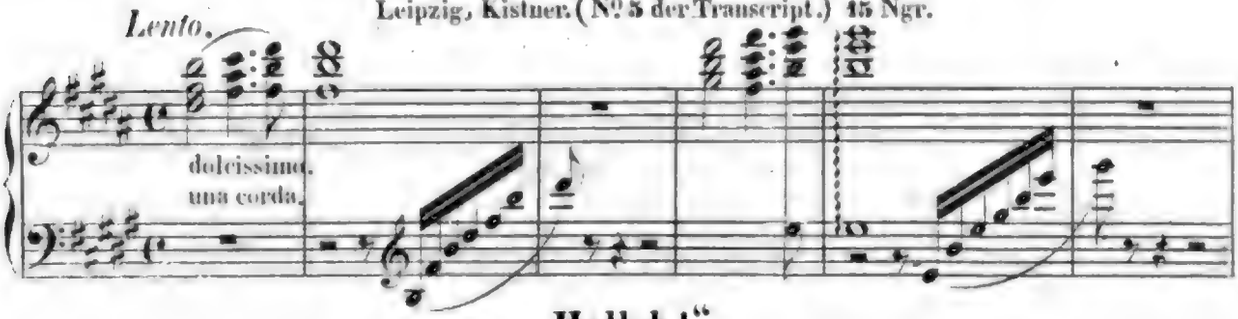
„O du, mein holder Abendstern"

Recitativ und Romanze

aus der Oper: Tannhäuser von R. Wagner

für Pianoforte übertragen.

Leipzig, Kistner. (№ 5 der Transcript.) 15 Ngr.



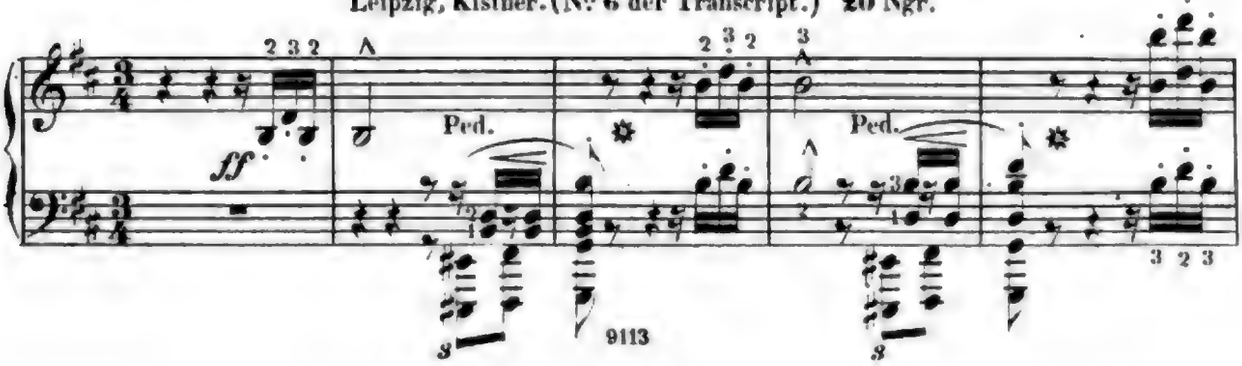
„Halloh!"

Jagdchor und Steyrer

aus der Oper: Tony von E. H. z. S. C. G.

für Pianoforte übertragen.

Leipzig, Kistner. (№ 6 der Transcript.) 20 Ngr.



Lieder von J. Dessauer
für Pianoforte übertragen.

Wien, Müller. 2 Fl.

Einzeln: № 1, 45 Kr.; № 2, 30 Kr.; № 3, 1 Fl.

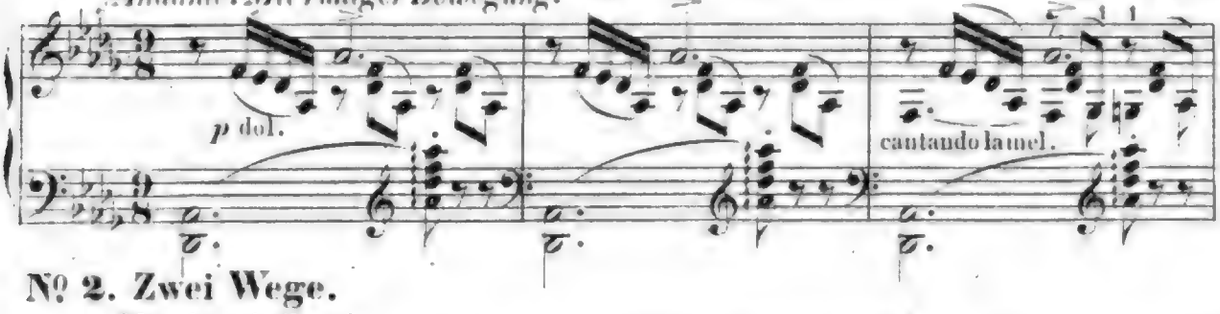
№ 1. Lockung.

Andante. Mit ruhiger Bewegung.

l'accomp. sempre *p*

p dol.

cantando la mel.

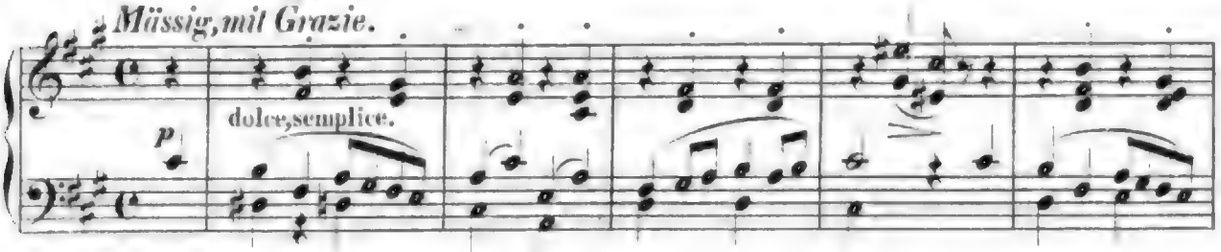


№ 2. Zwei Wege.

Müssig, mit Grazie.

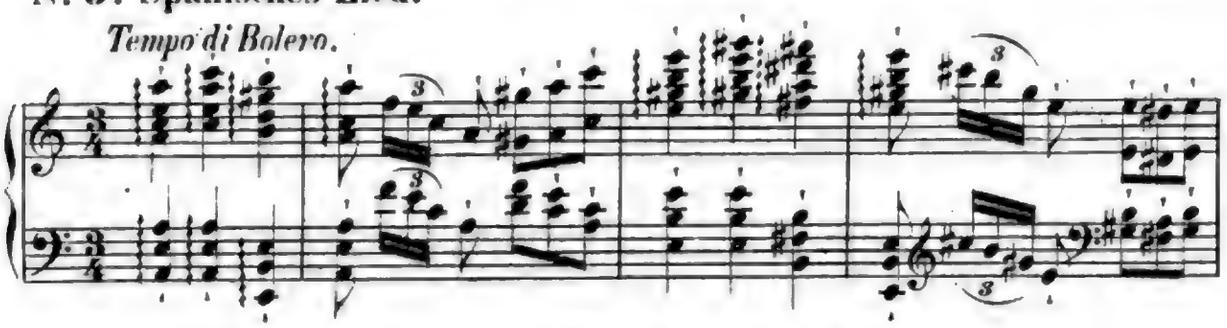
p

dolce, semplice.



№ 3. Spanisches Lied.

Tempo di Bolero.



Le Moine (Der Mönch) von G. Meyerbeer
für Pianoforte übertragen.

Berlin, Schlesinger. 1 Thl.

Allegro smanioso.

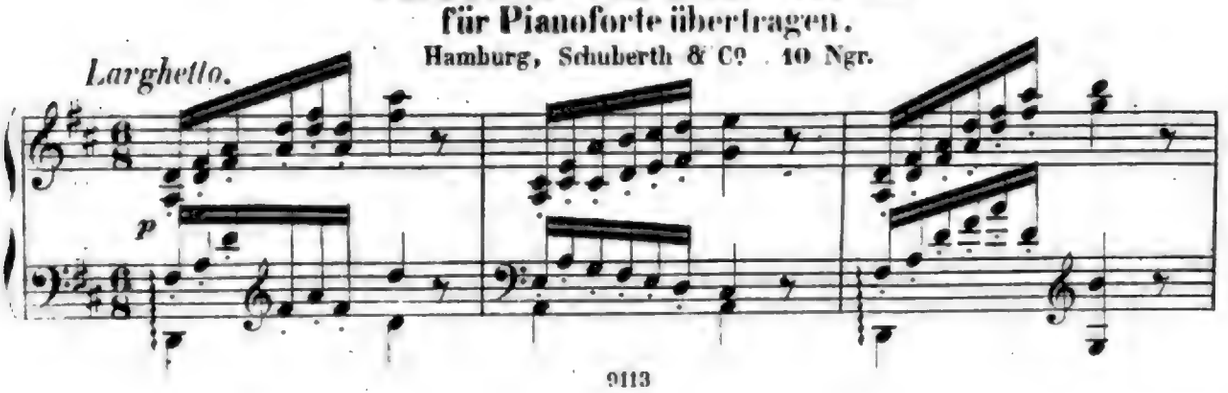
f

„Einsam bin ich, nicht alleine"
Volkslied von C. M. v. Weber
für Pianoforte übertragen.

Hamburg, Schuberth & Cº. 10 Ngr.

Larghetto.

p

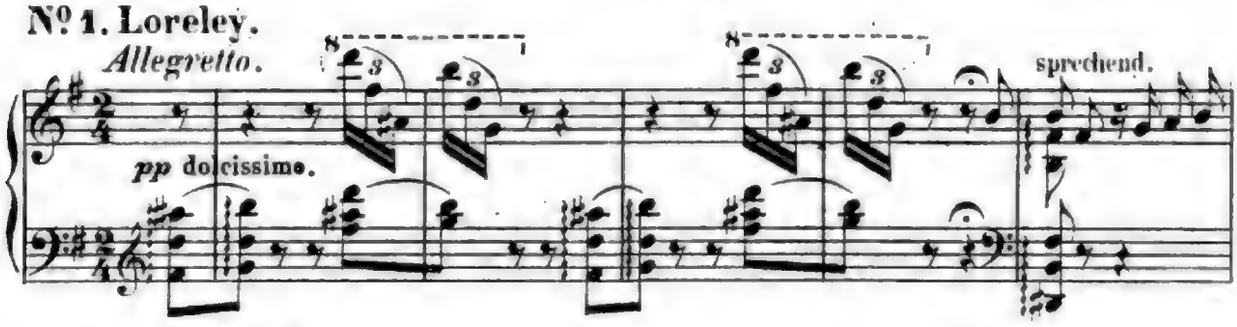


Buch der Lieder von F. Liszt

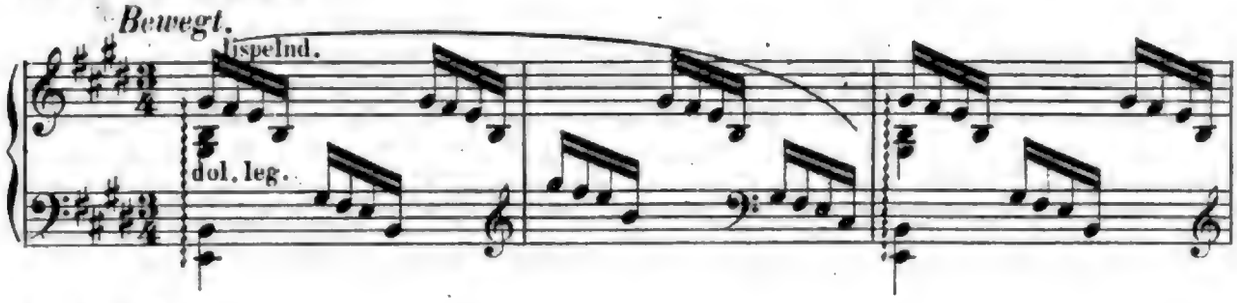
für Pianoforte allein.

Berlin, Schlesinger. № 1 – 6.
№ 1 u. 3 à 20 Sgr.; № 2, 4, 5 u. 6 à 15 Sgr.

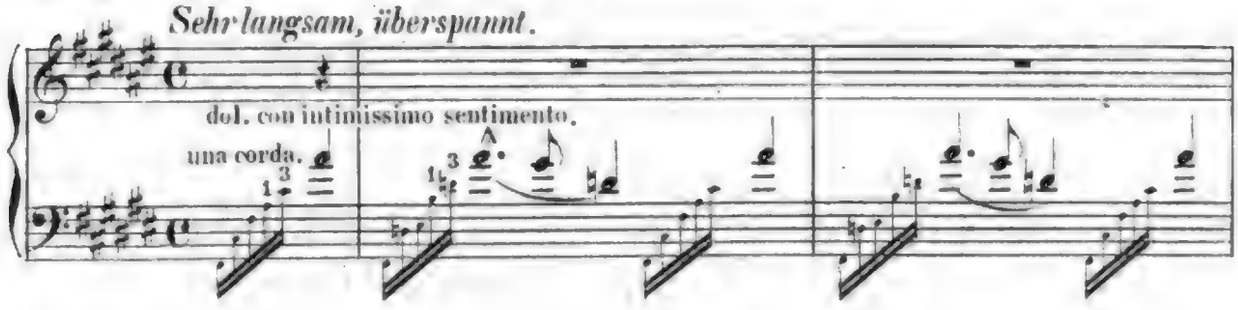
№ 1. Loreley.



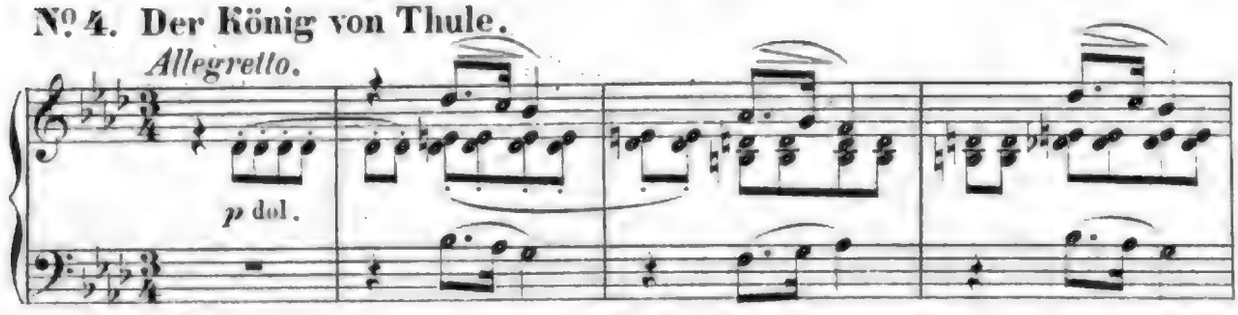
№ 2. Am Rhein.



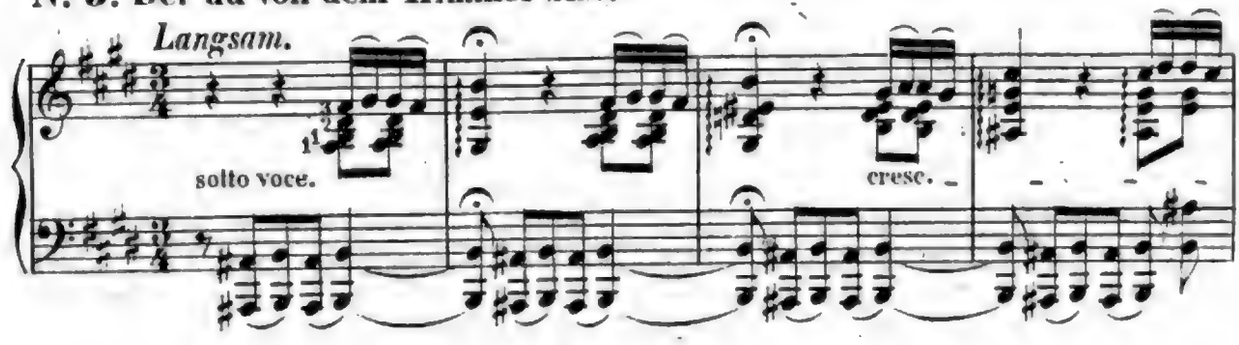
№ 3. Mignon.



№ 4. Der König von Thule.

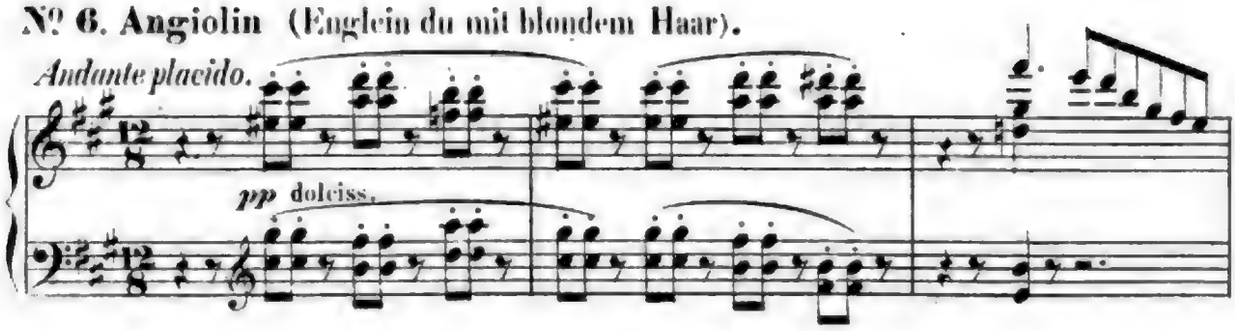


№ 5. Der du von dem Himmel bist.



№ 6. Angiolin (Englein du mit blondem Haar).

Andante placido.



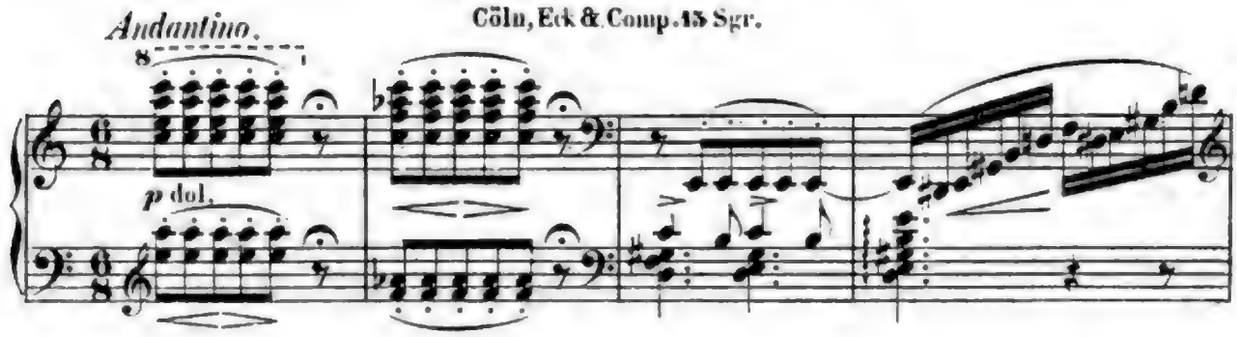
Die Zelle in Nonnenwerth

für das Album der Gräfin Marie d'Agoult
gedichtet von Fürst Felix Lichnowsky,
componirt von Franz Liszt.

Für Pianoforte allein.

Cöln, Eck & Comp. 15 Sgr.

Andantino.

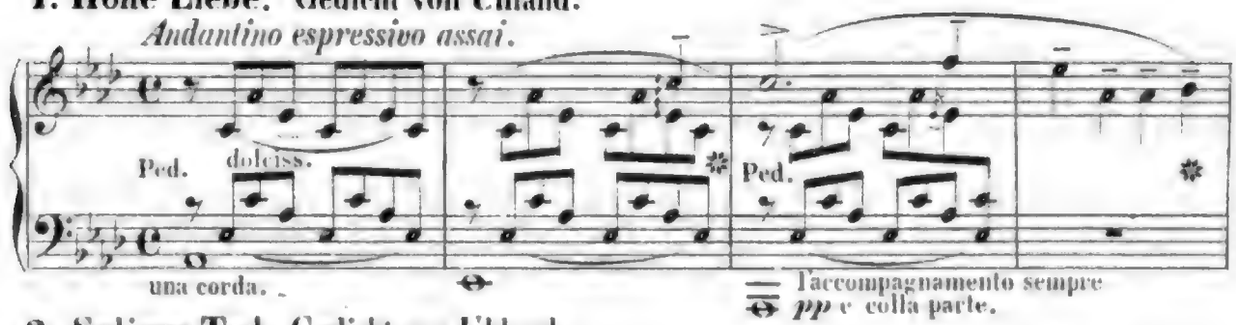


Liebesträume. 3 Notturnos.

Leipzig, Kistner. 1 Thl.

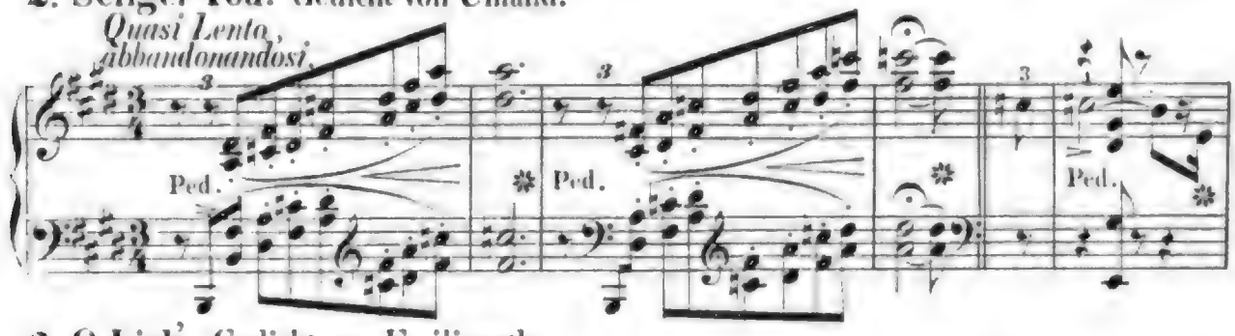
1. Hohe Liebe. Gedicht von Uhland.

Andantino espressivo assai.



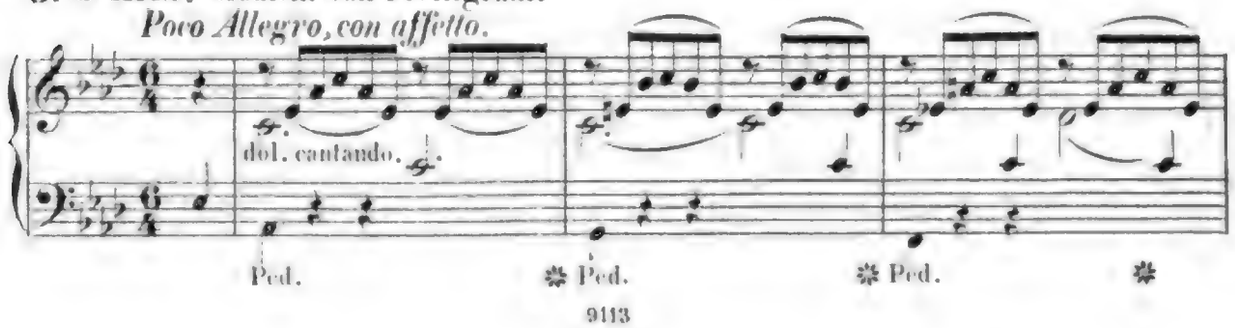
2. Seliger Tod. Gedicht von Uhland.

Quasi Lento, abbandonandosi.



3. O Lieb'. Gedicht von Freiligrath.

Poco Allegro, con affetto.

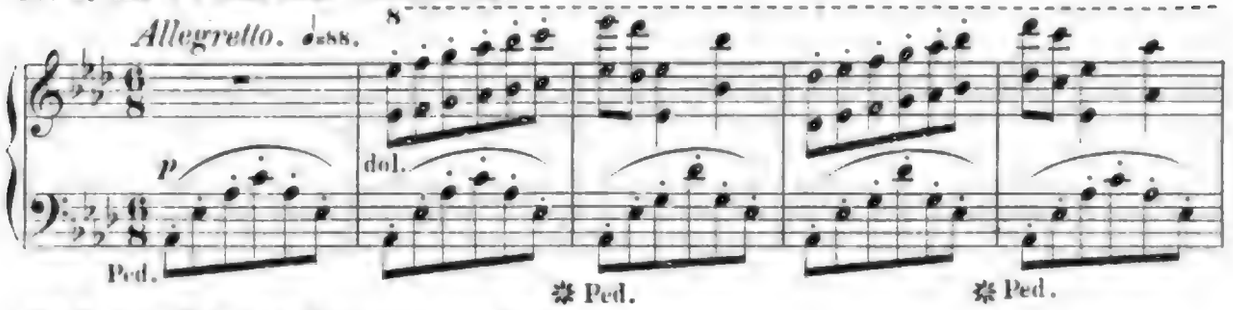


Soirées musicales de Rossini
transcrites pour le Piano.

Mainz, Schott. 2 Hefte à 2 Fl. 24 Kr.; compl. 4 Fl.
Einzeln: № 1,3,5 u.7 à 36 Kr.; № 2,8,10 u.11 à 45 Kr.; № 4 u.6 à 27 Kr.; № 9 u.12 à 1 Fl.

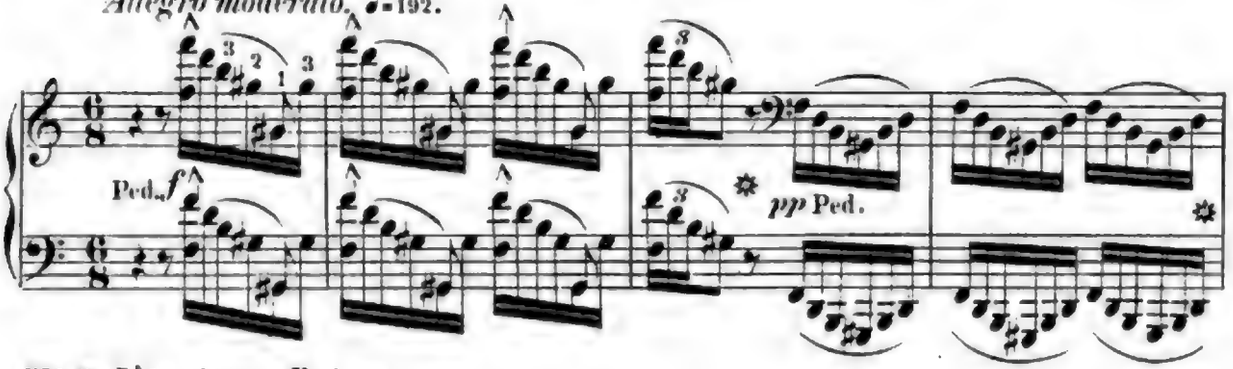
№ 1. La Promessa. Canzonetta.

Allegretto. ♩=88.



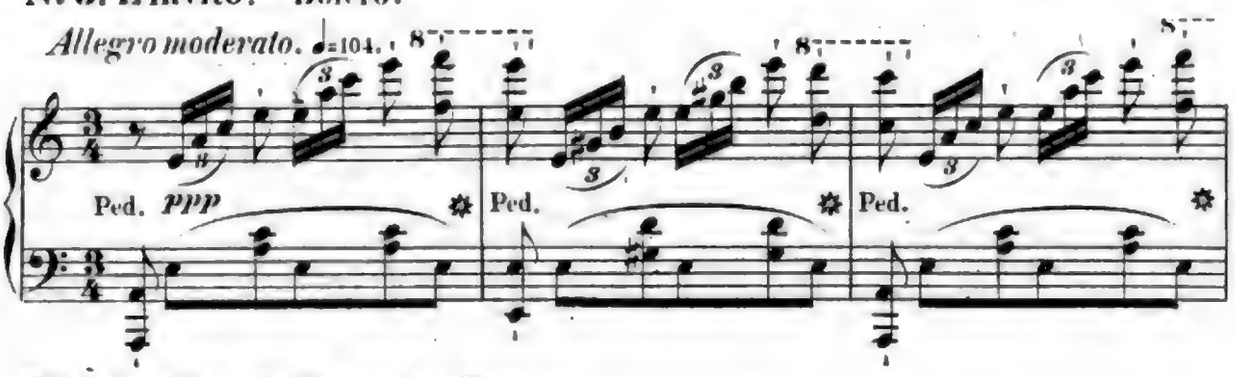
№ 2. La Regata Veneziana. Notturno.

Allegro moderato. ♩=192.



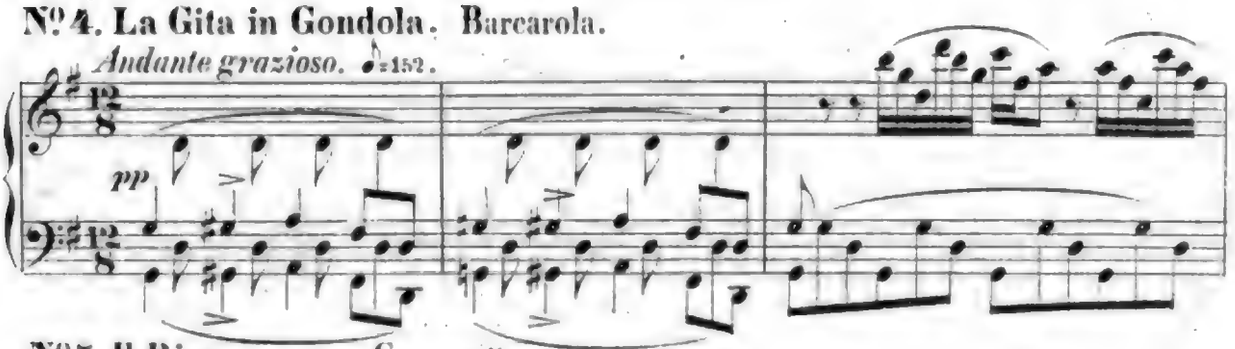
№ 3. L'invito. Bolero.

Allegro moderato. ♩=104.



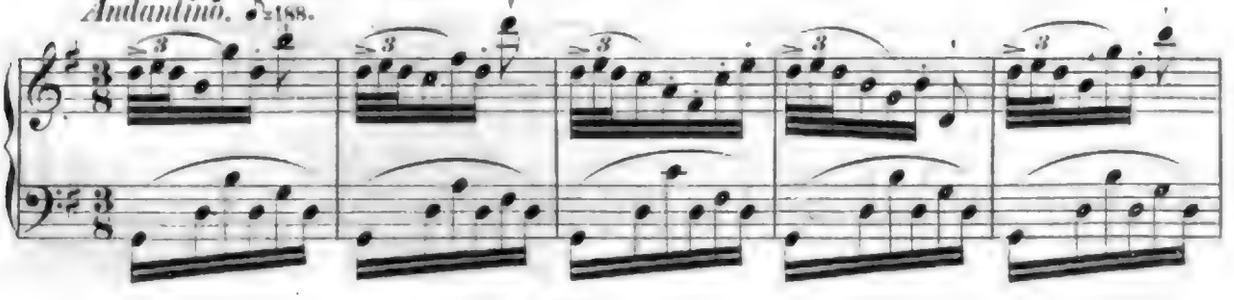
№ 4. La Gita in Gondola. Barcarola.

Andante grazioso. ♩=152.



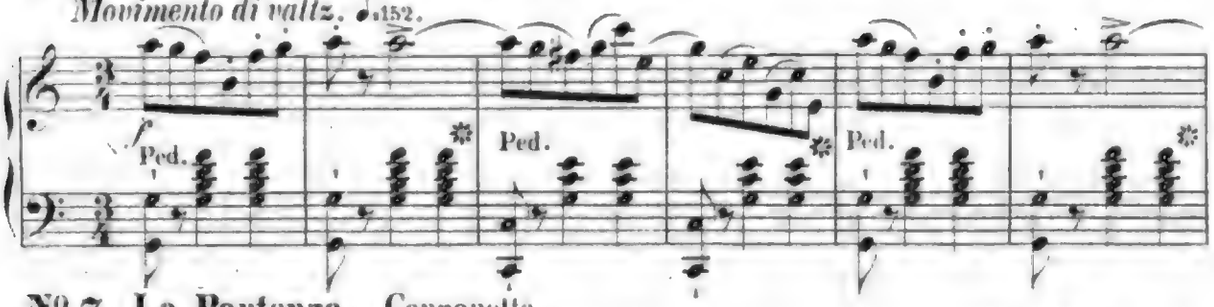
№ 5. Il Rimprovero. Canzonetta.

Andantino. ♩=188.



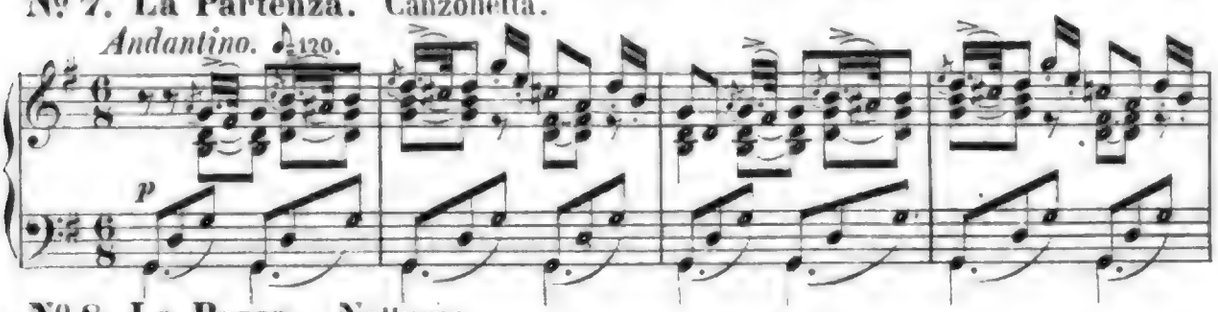
Nº 6. La Pastorella dell' Alpi. Tirolese.

Movimento di waltz. ♩=152.



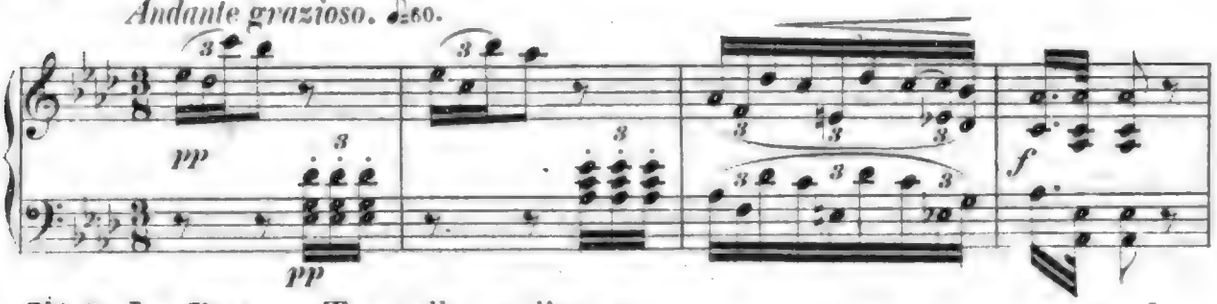
Nº 7. La Partenza. Canzonetta.

Andantino. ♩=120.



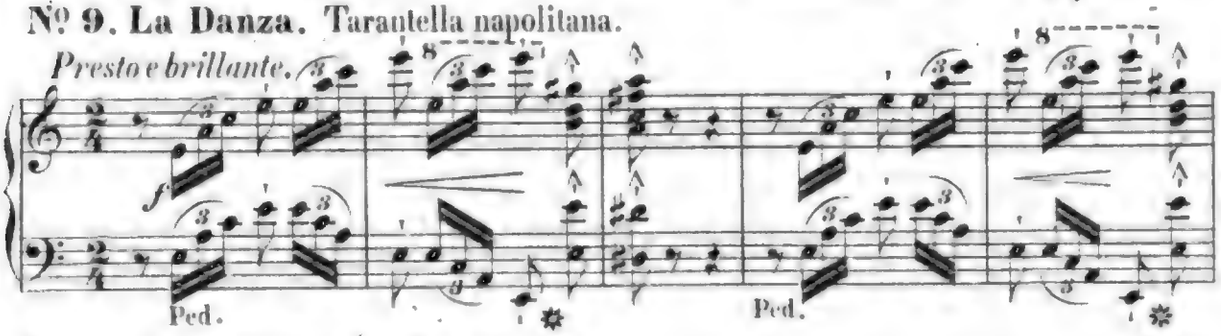
Nº 8. La Pesca. Notturno.

Andante grazioso. ♩=80.



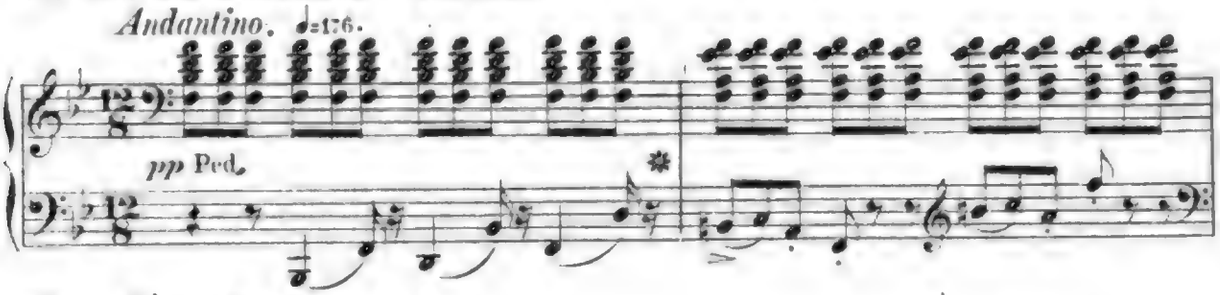
Nº 9. La Danza. Tarantella napolitana.

Presto e brillante.



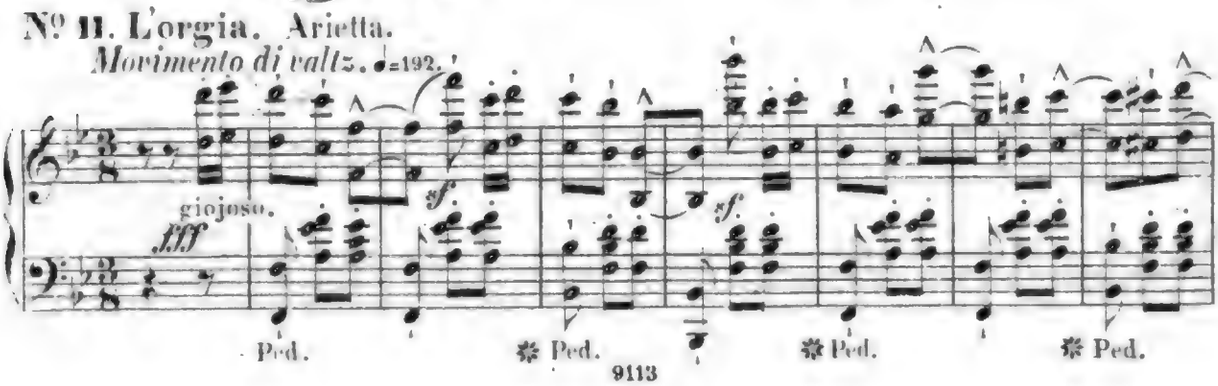
Nº 10. La Serenata. Notturno.

Andantino. ♩=176.



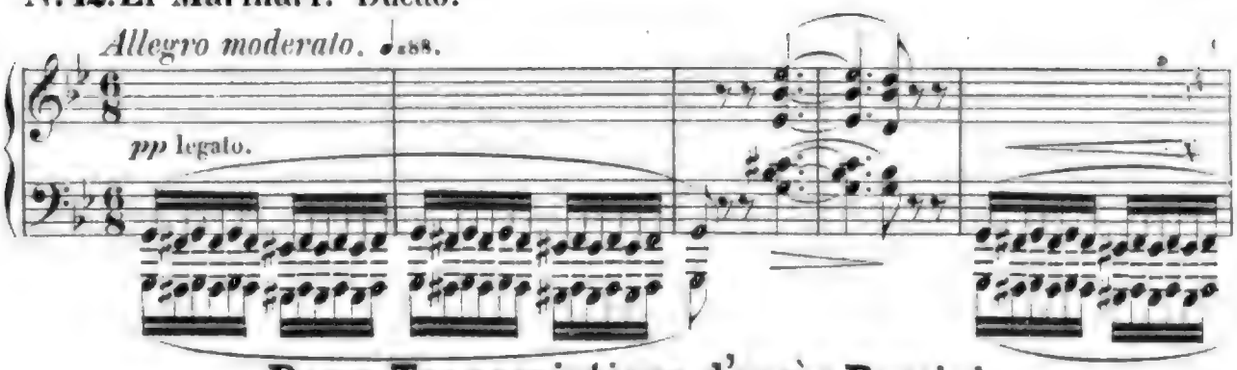
Nº 11. L'orgia. Arietta.

Movimento di waltz. ♩=192.



№12. Li Marinari. Duetto.

Allegro moderato. ♩=88.



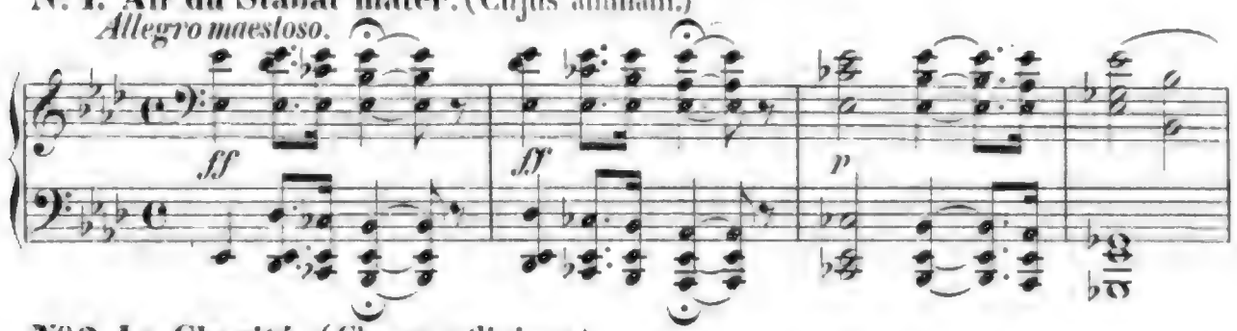
Deux Transcriptions d'après Rossini.

№ 1. Air du Stabat mater.
№ 2. La Charité. Choeur réligieux.

Mainz, Schott. № 1, 54 Kr.; № 2, 1 Fl.

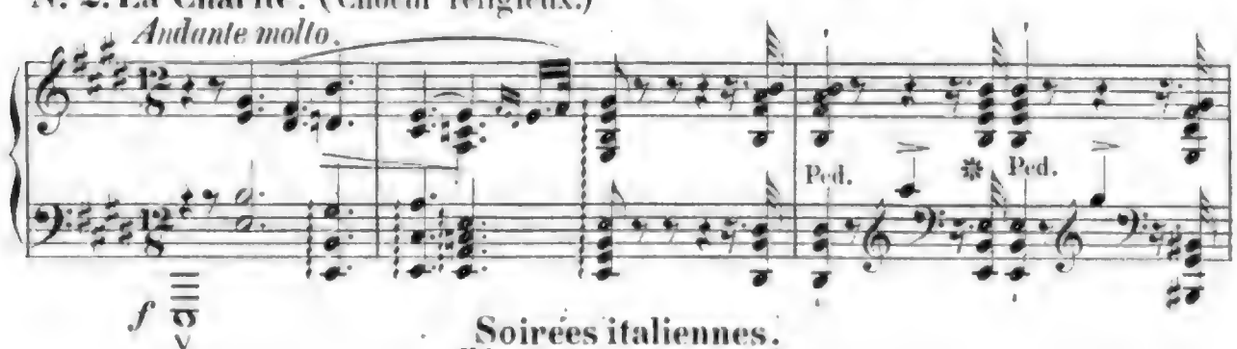
№ 1. Air du Stabat mater. (Cujus animam.)

Allegro maestoso.



№ 2. La Charité. (Choeur réligieux.)

Andante molto.

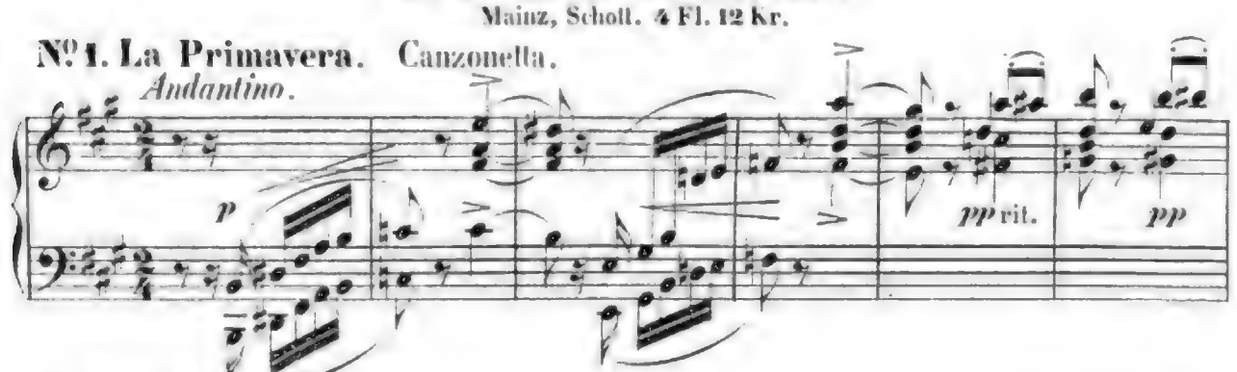


Soirées italiennes.
Six Amusements
sur des motifs de Mercadante.

Mainz, Schott. 4 Fl. 12 Kr.

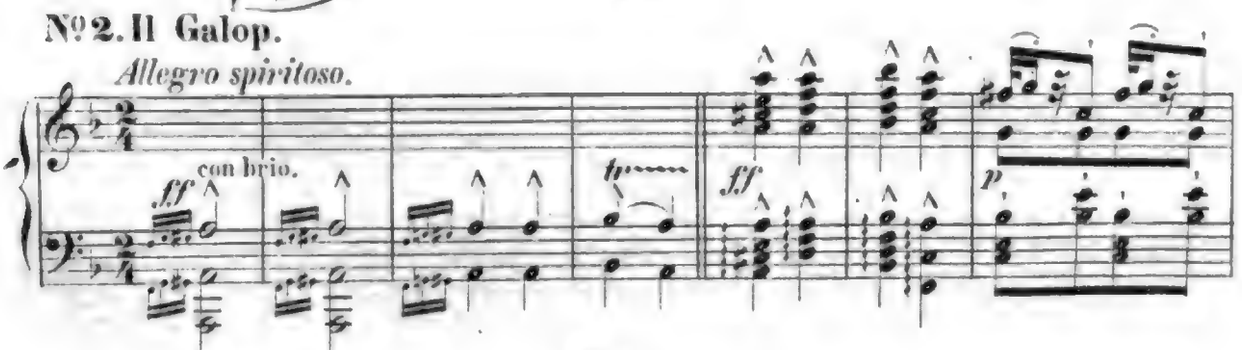
№ 1. La Primavera. Canzonetta.

Andantino.



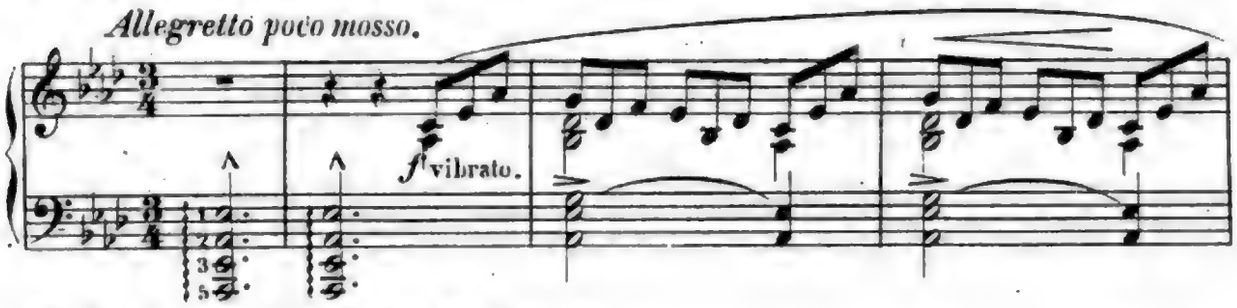
№ 2. Il Galop.

Allegro spiritoso.



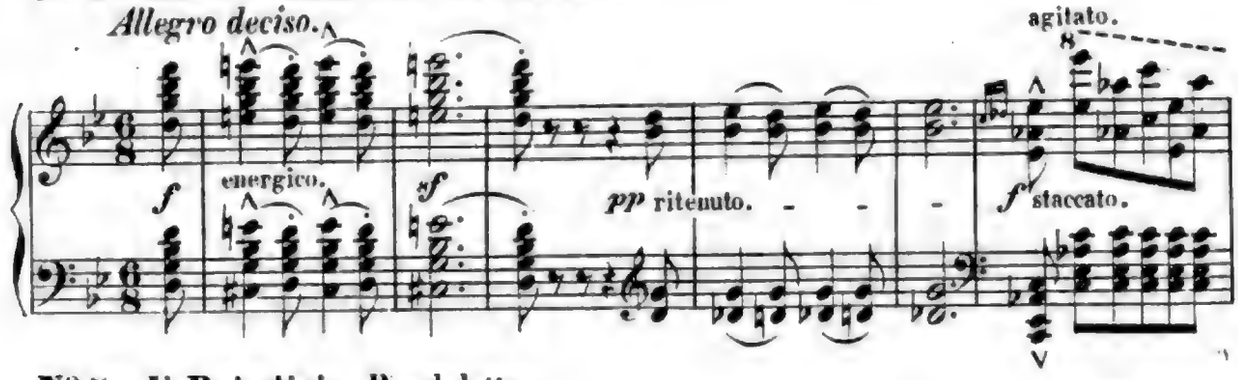
№ 3. Il Pastore svizzero. Tirolese.

Allegretto poco mosso.



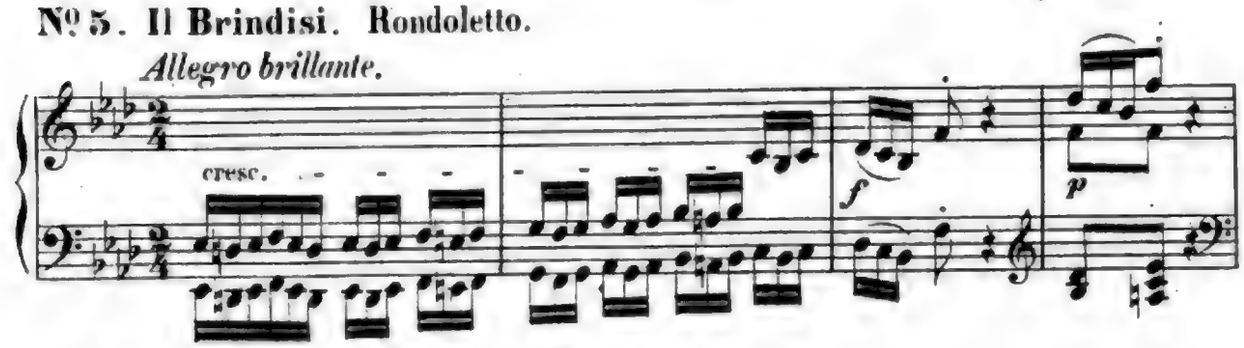
№ 4. La Serenata del Marinaro.

Allegro deciso.



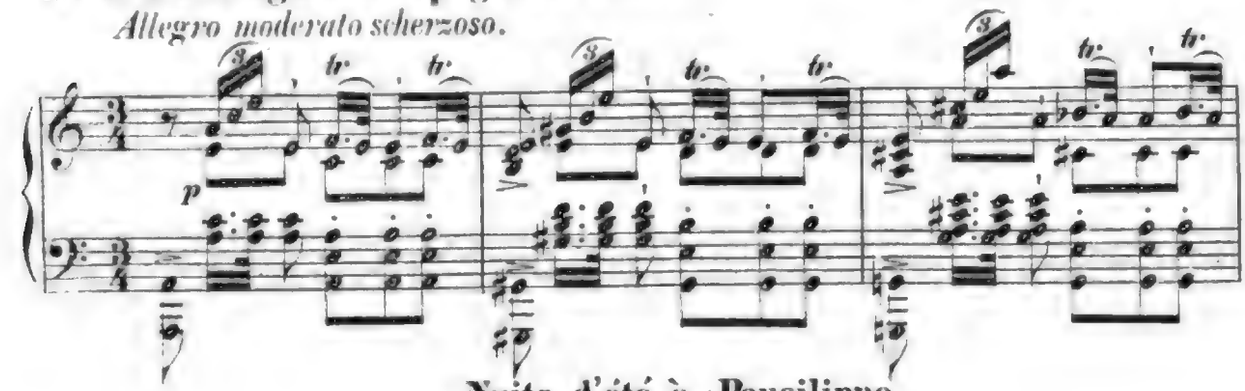
№ 5. Il Brindisi. Rondoletto.

Allegro brillante.



№ 6. La Zingarella Spagnola. Bolero.

Allegro moderato scherzoso.



Nuits d'été à Pausilippe.

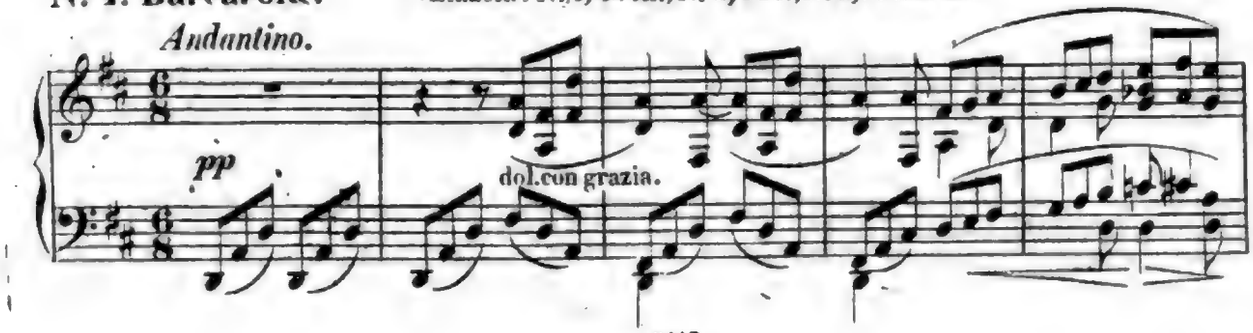
Trois Amusements

sur des motifs de l'Album de Donizetti.

Mainz, Schott. 1 Fl. 48 Kr.
Einzeln: №1, 48 Kr.; №2, 1 Fl.; №3, 1 Fl. 12 Kr.

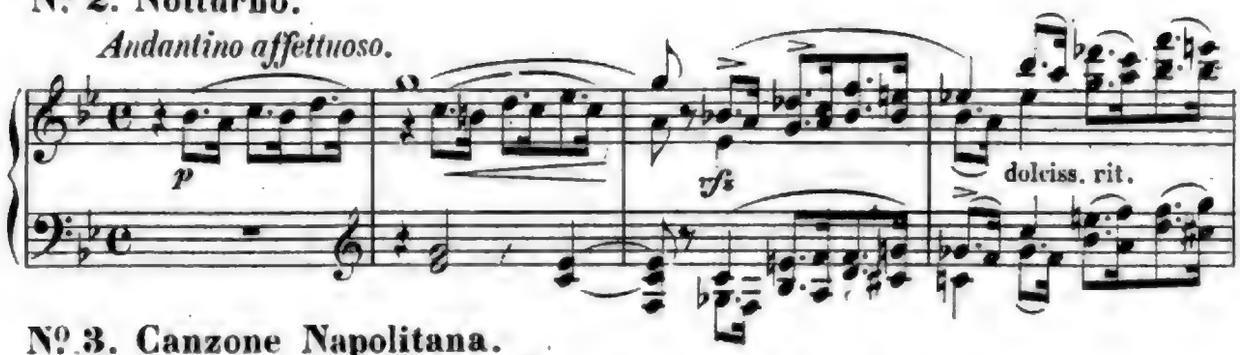
№ 1. Barcarola.

Andantino.



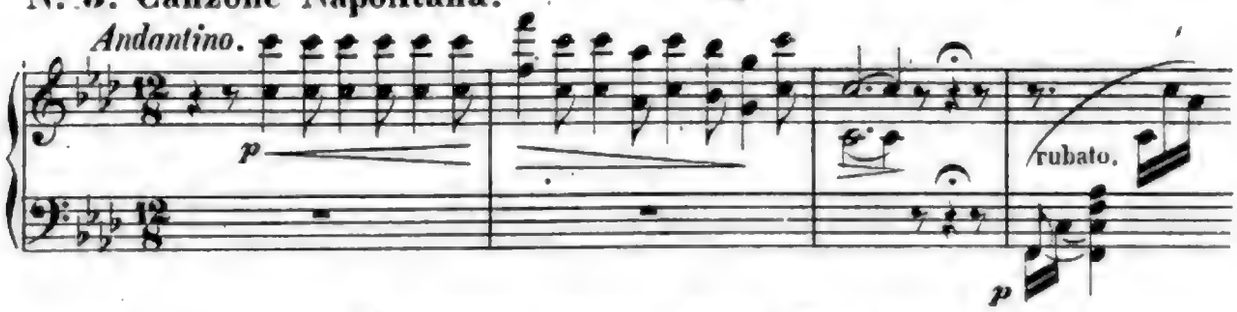
№ 2. Notturno.

Andantino affettuoso.



№ 3. Canzone Napolitana.

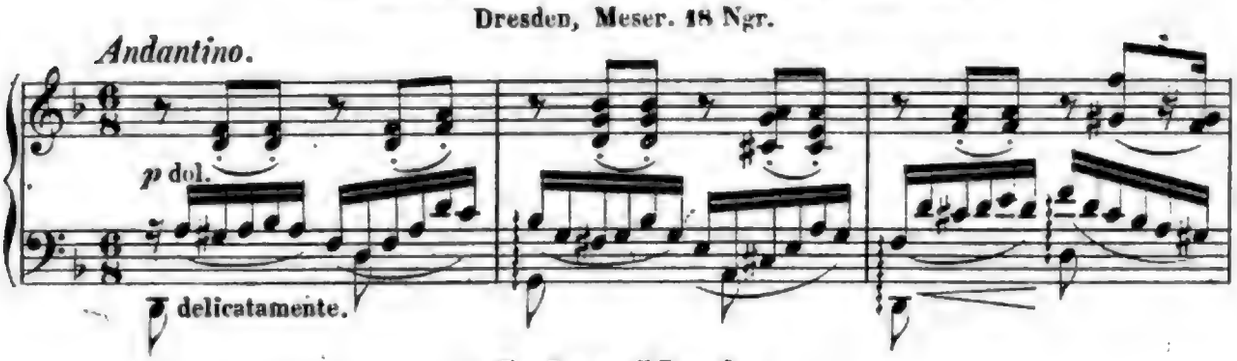
Andantino.



Canzone napolitana. Notturno.

Dresden, Meser. 18 Ngr.

Andantino.

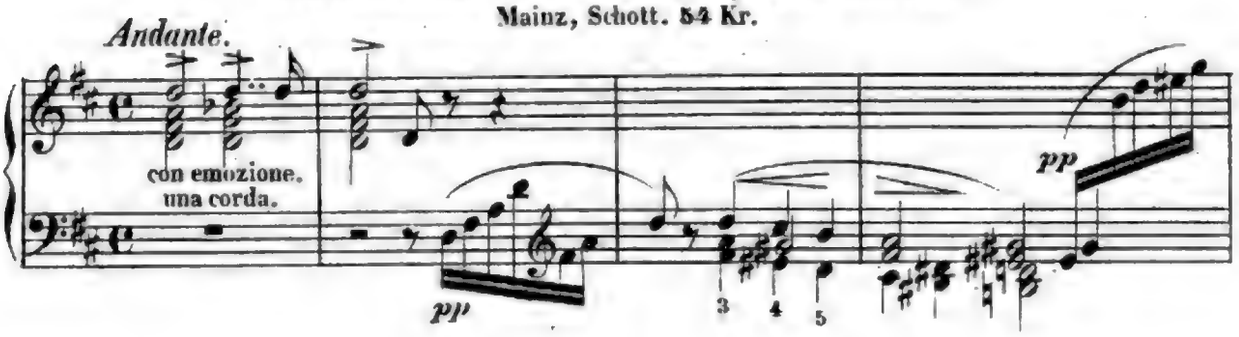


Salve Maria

de „Jerusalem" (I Lombardi), opéra de G. Verdi.

Mainz, Schott. 54 Kr.

Andante.

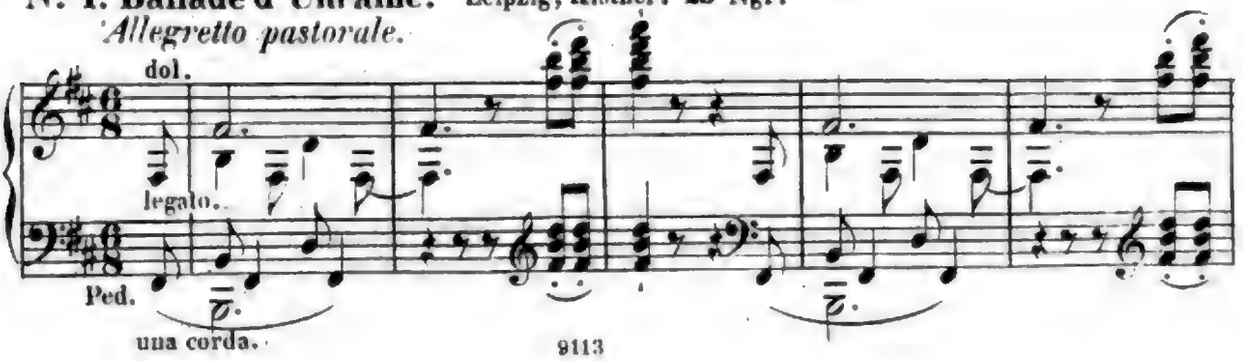


Mélodies nationales.

Glanes de Woronince.

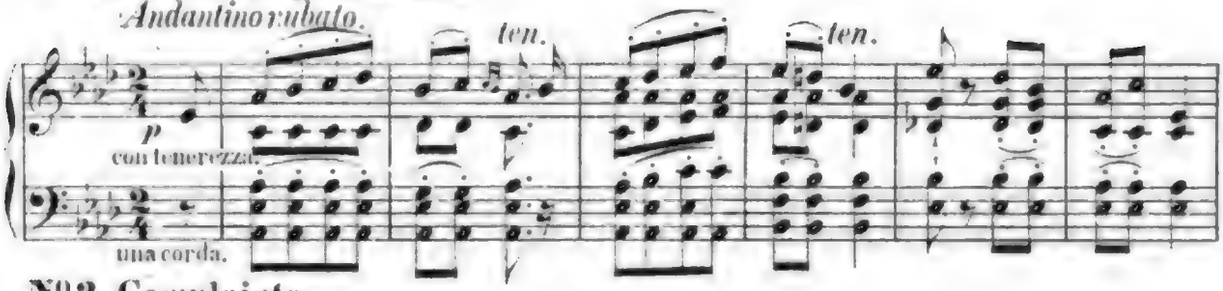
№ 1. Ballade d'Ukraine. Leipzig, Kistner. 25 Ngr.

Allegretto pastorale.



№ 2. Mélodies polonaises.

Andantino rubato.



№ 3. Complainte.

Lento doloroso.

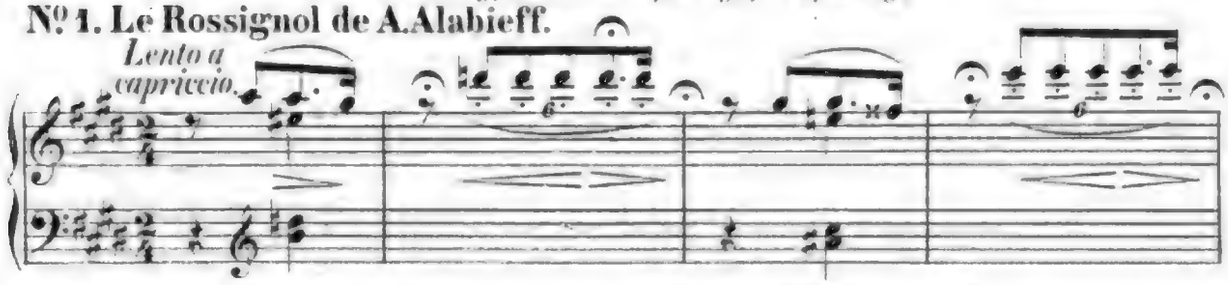
Deux Mélodies russes. Arabesques.

* № 1. Le rossignol. Air russe d'Alabieff.
№ 2. Chanson bohémienne.

Hamburg, Cranz. № 1, 15 Ngr.; № 2, 20 Ngr.

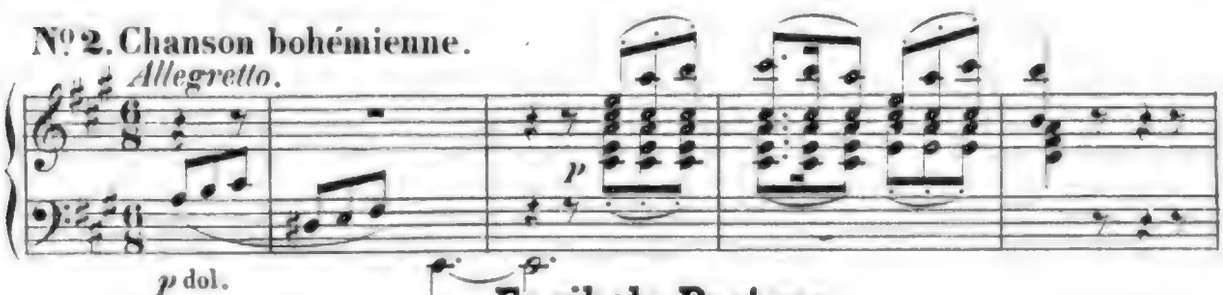
№ 1. Le Rossignol de A. Alabieff.

Lento a capriccio.



№ 2. Chanson bohémienne.

Allegretto.



Faribolo Pastour.

Chanson tirée du Poëme de Franconnetto de Jasmin et la

Chanson du Béarn

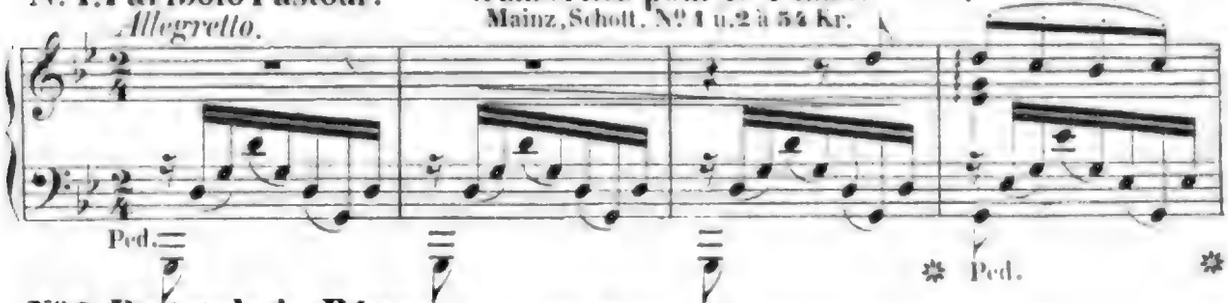
transcrites pour le Piano.

Mainz, Schott. № 1 u. 2 à 5½ Kr.

№ 1. Faribolo Pastour.

Allegretto.

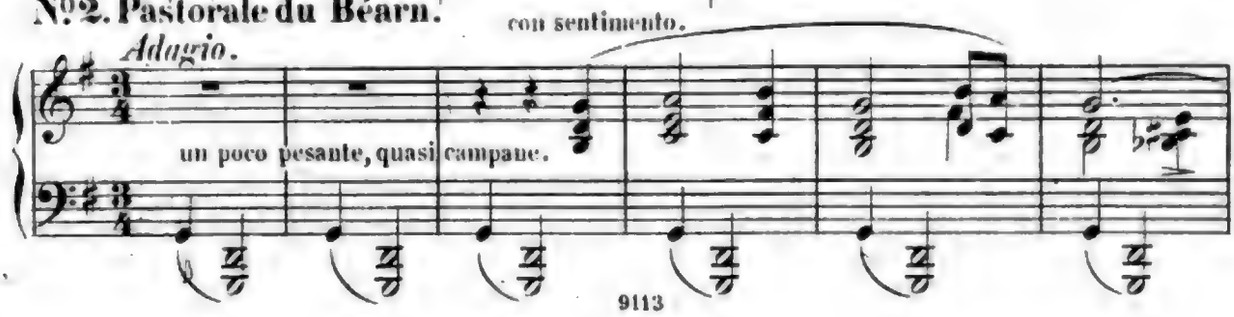
piacevole espress.



№ 2. Pastorale du Béarn.

Adagio.

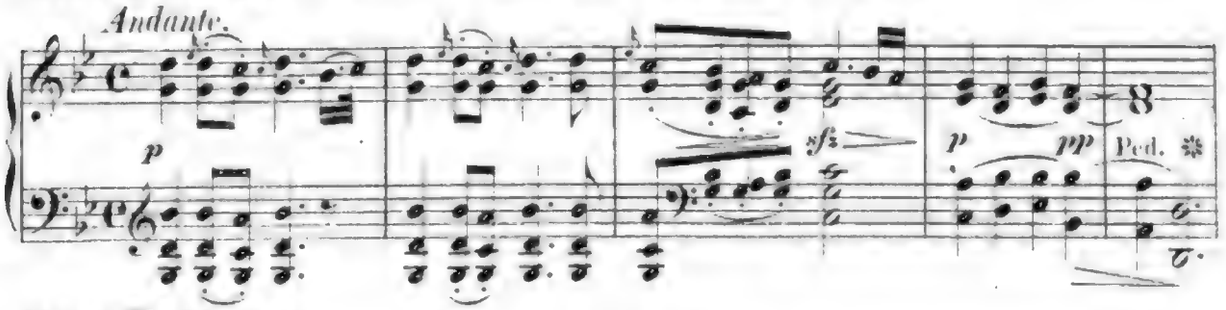
con sentimento.



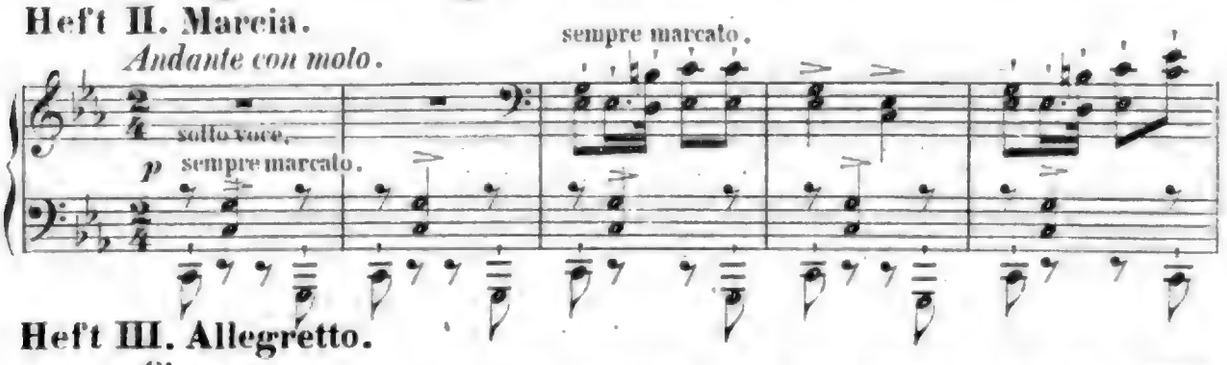
Mélodies hongroises d'après Fr. Schubert.

Wien, Spina. 3 Hefte.

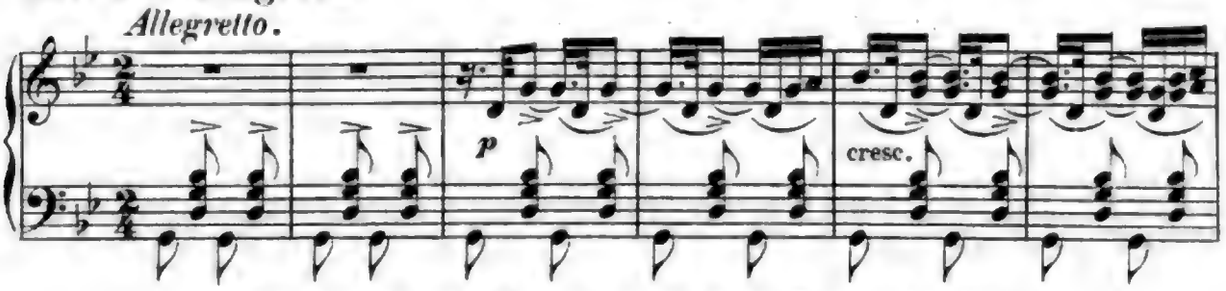
Heft I. Andante. Heft 1, 1 Fl. 30 Kr.; Heft 2, 1 Fl.; Heft 3, 2 Fl. 30 Kr.



Heft II. Marcia.



Heft III. Allegretto.

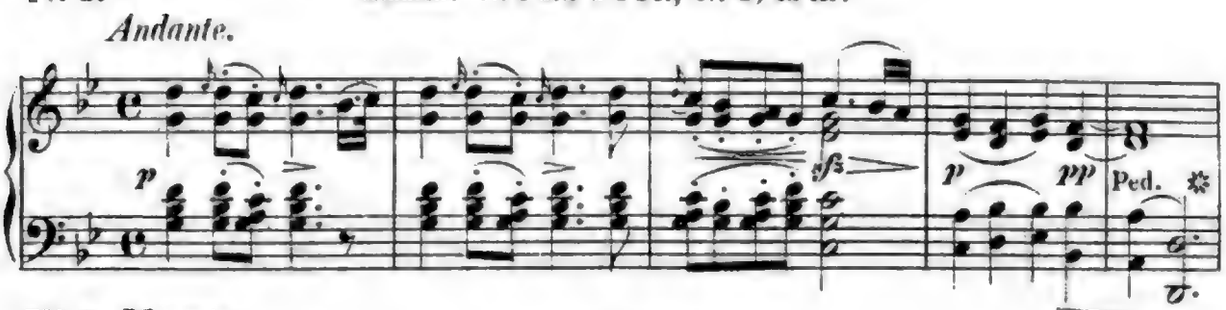


Ungarische Melodieen von Fr. Schubert

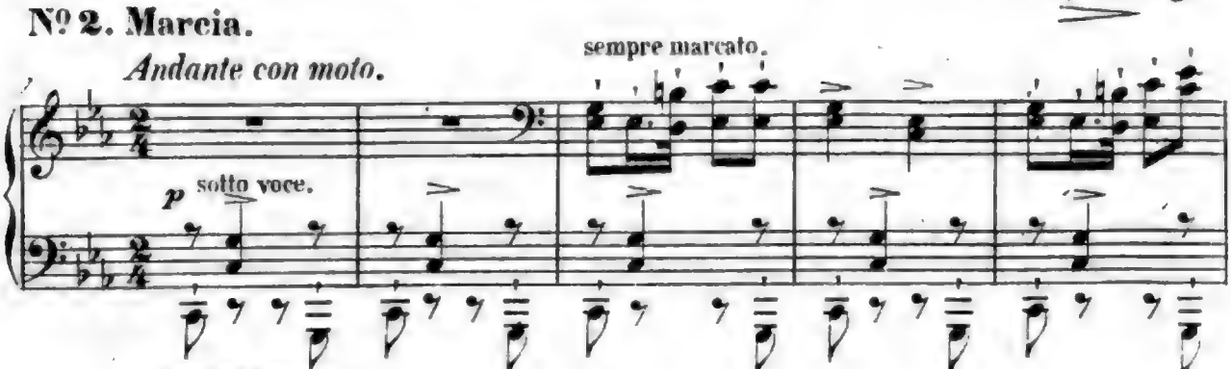
(aus dem ungarischen Divertissement zu vier Händen, Op. 54)
zweihändig auf eine neue, leichtere Art gesetzt.

Wien, Spina. 2 Fl.

№ 1. Einzeln: № 1 u. 2 à 1 Fl.; № 3, 45 Kr.

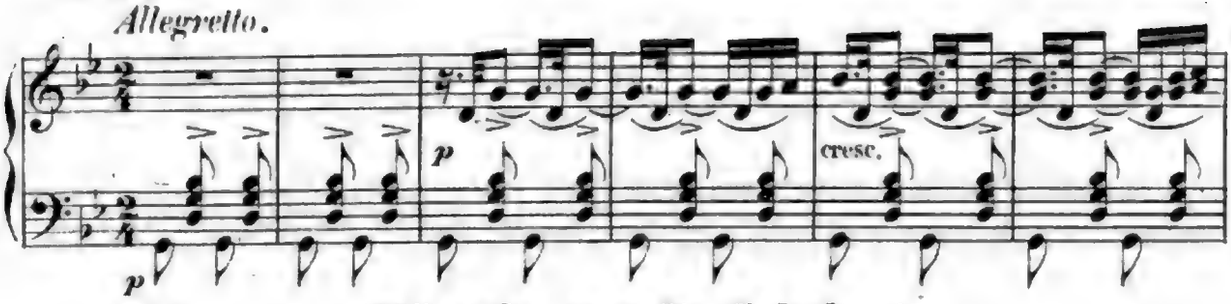


№ 2. Marcia.



Nº 3.

Allegretto.



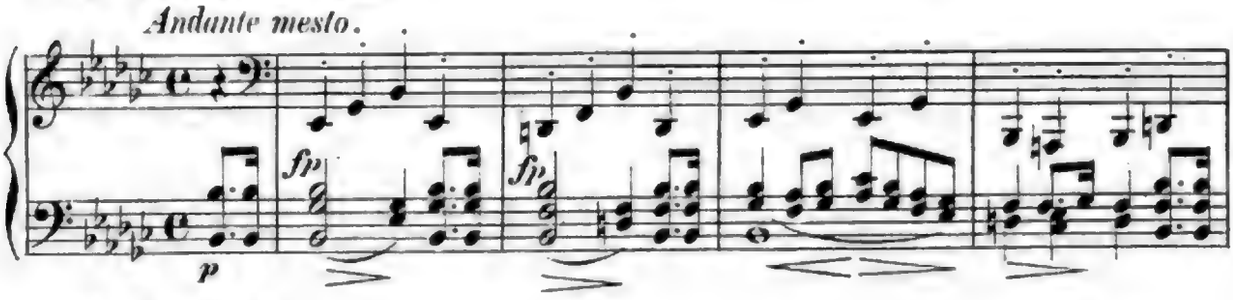
Märsche von Fr. Schubert.

für Pianoforte allein gesetzt.

Wien, Spina. Nº 1, 1 Fl. 15 Kr.; Nº 2 u. 3 à 1 Fl. 45 Kr.

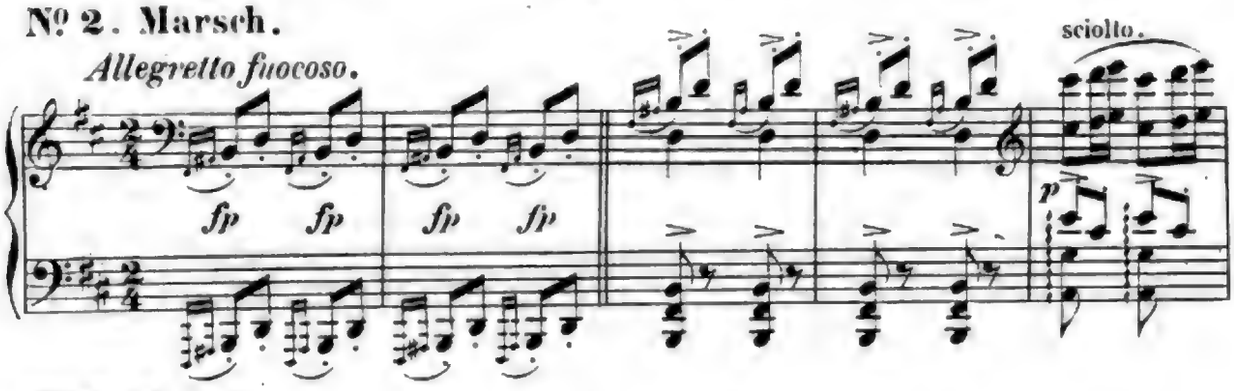
Nº 1. Trauermarsch.

Andante mesto.



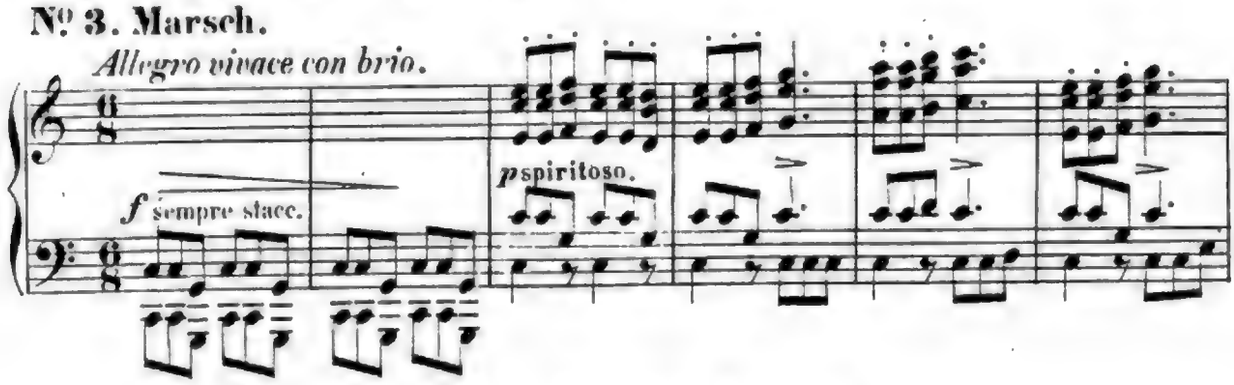
Nº 2. Marsch.

Allegretto fuocoso.



Nº 3. Marsch.

Allegro vivace con brio.



Tscherkessen-Marsch

aus Glinka's Oper: Russlan und Ludmilla.

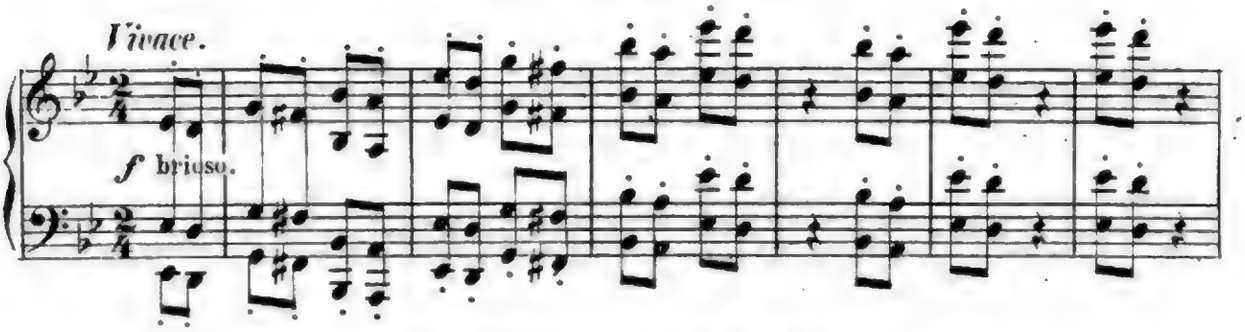
Hamburg, Schuberth & Cº. 20 Ngr.

Allegro energico.

Russischer Galopp von Bulhakow

für Pianoforte übertragen.

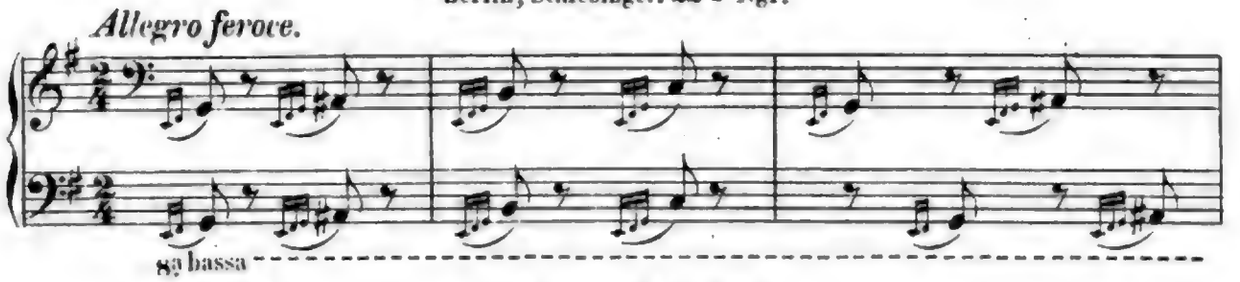
Berlin, Schlesinger. 10 Ngr.



Zigeuner-Polka de Conradi

transcrite pour le Piano.

Berlin, Schlesinger. 22 ½ Ngr.



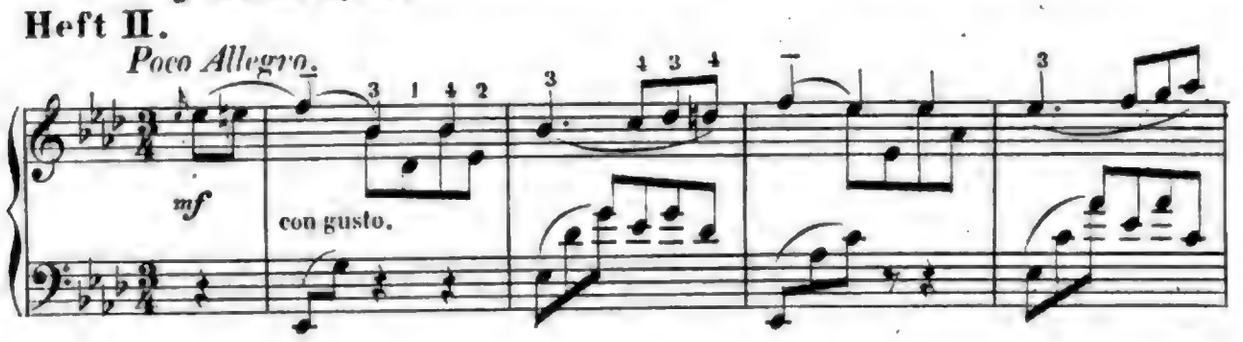
Soirées de Vienne.
Valses-Caprices d'après F. Schubert.

Wien, Spina. 9 Hefte.

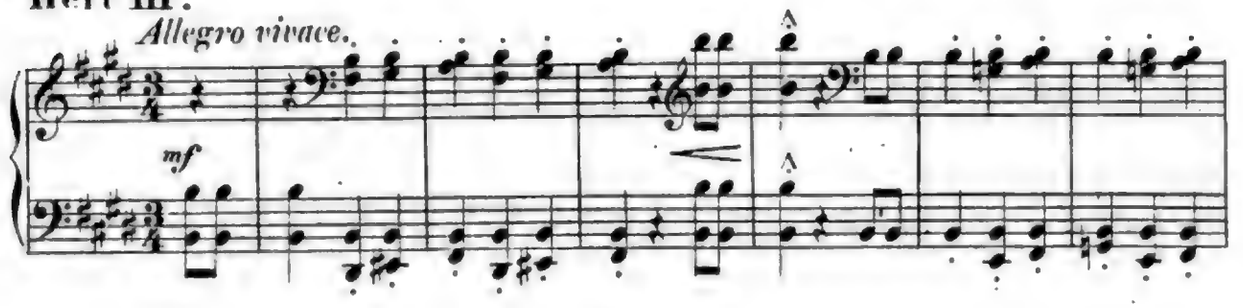
Heft 1,10 Ngr.; Heft 2,4,5,6,7 u.9 à 15 Ngr.; Heft 3 u.8 à 20 Ngr.

Heft I.

Heft II.



Heft III.

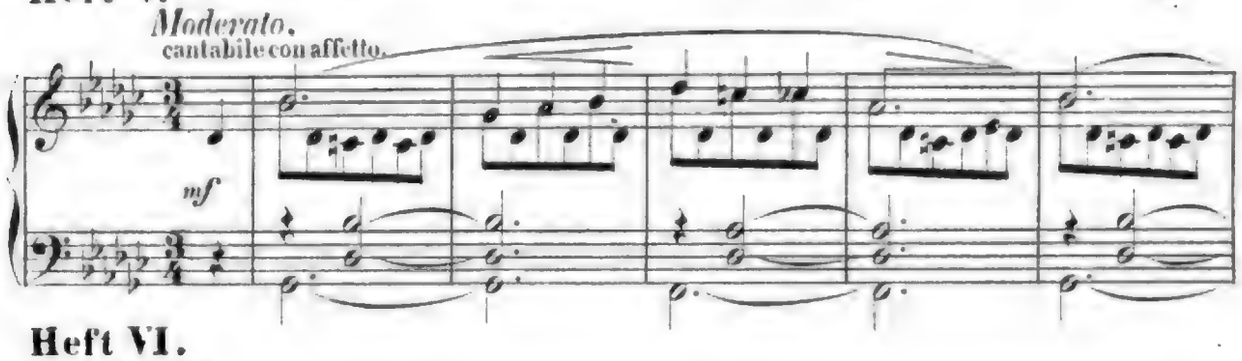


Heft IV.

Andantino a capriccio.

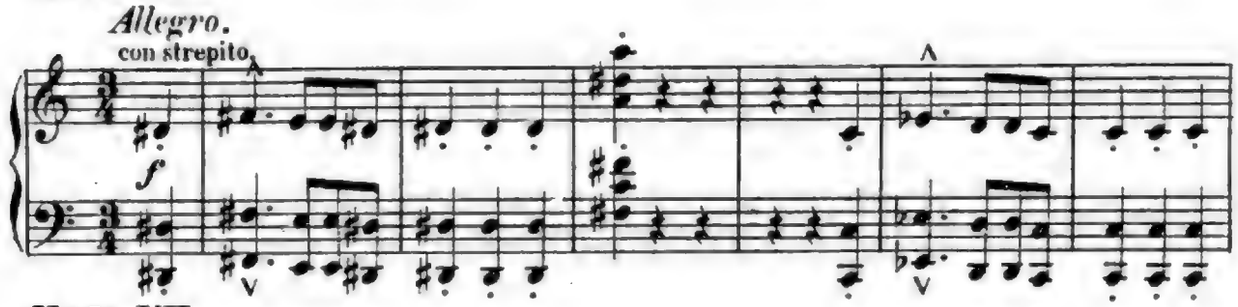
Heft V.

Moderato.
cantabile con affetto.



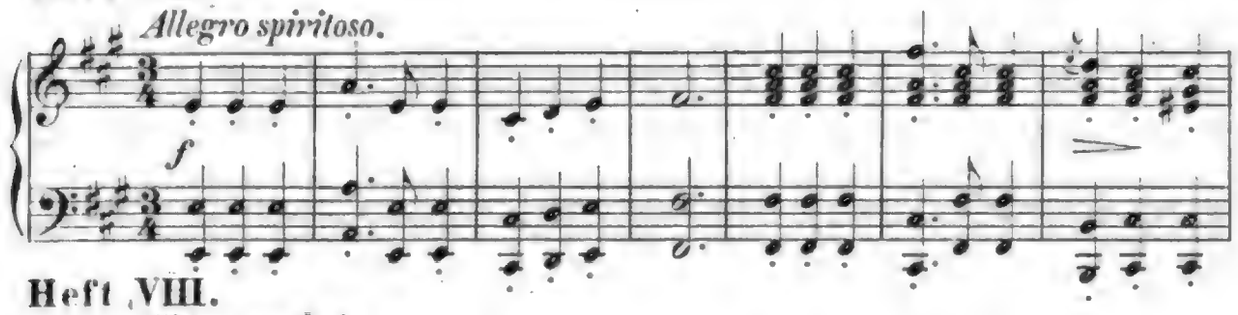
Heft VI.

Allegro.
con strepito.



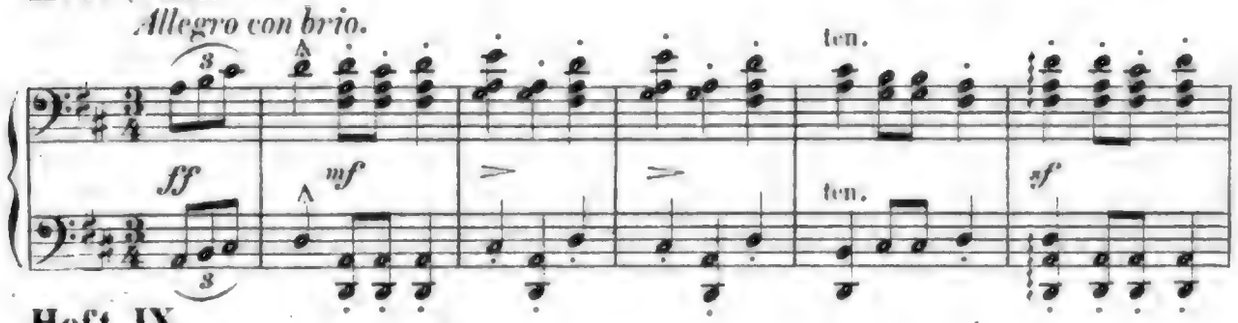
Heft VII.

Allegro spiritoso.



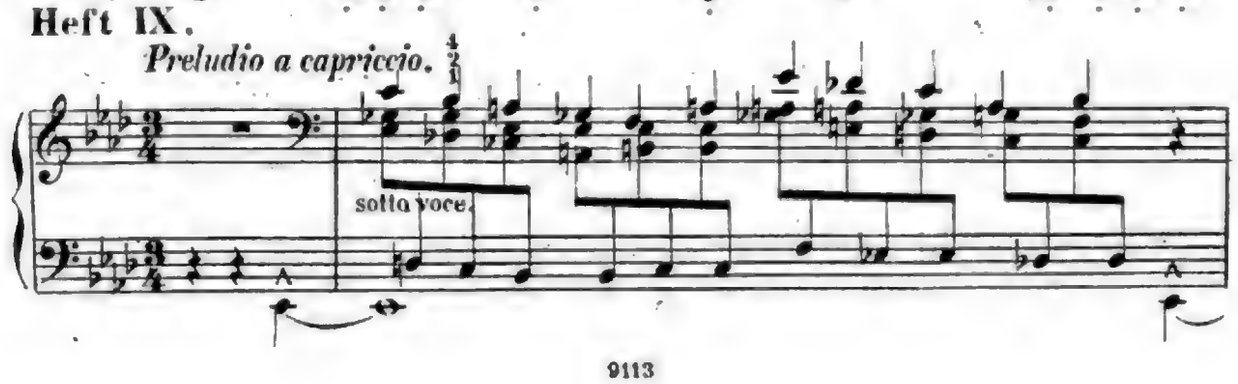
Heft VIII.

Allegro con brio.



Heft IX.

Preludio a capriccio.



Bunte Reihe von Ferd. David.

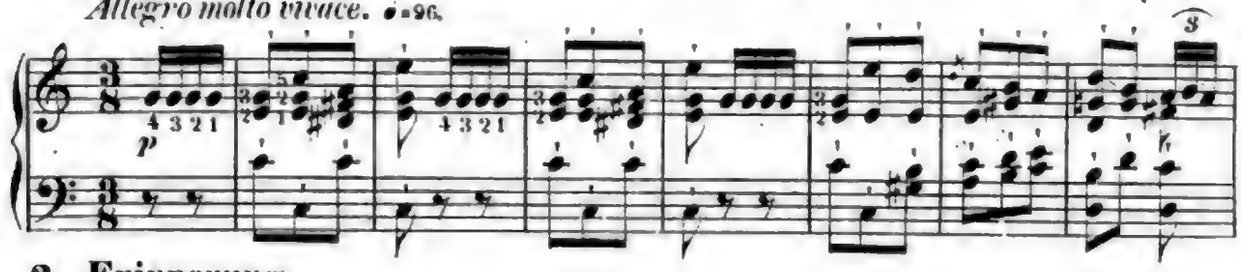
24 Stücke, für Pianoforte übertragen.

Leipzig, Kistner. 5 Thl.
In 4 Heften. Heft 1, 1 Thl.; Heft 2 u. 3 à 1 Thl. 10 Ngr.; Heft 4, 1 Thl. 25 Ngr.

Heft I.

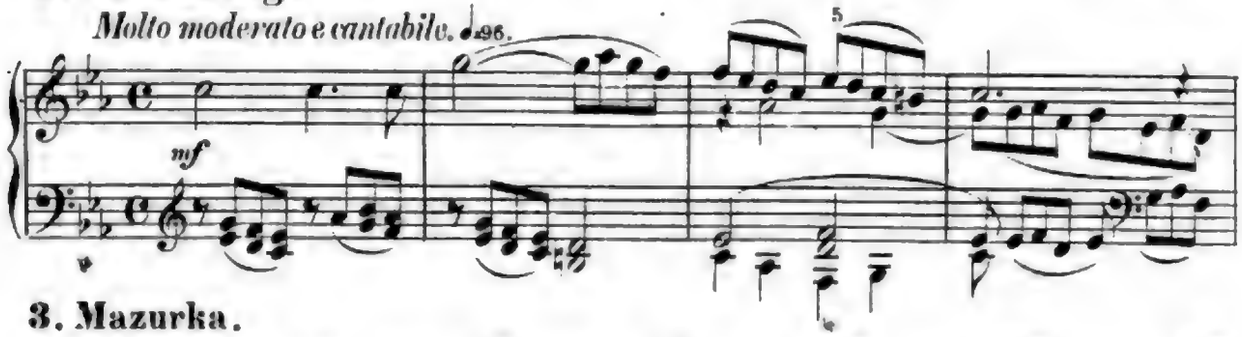
1. Scherzo.

Allegro molto vivace. ♩=96.

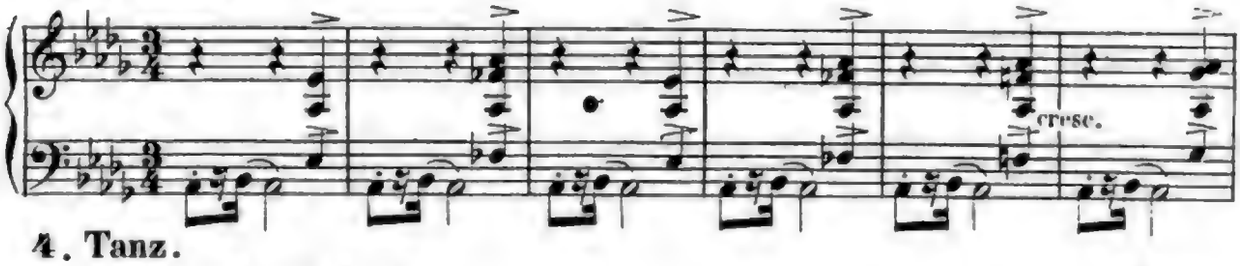


2. Erinnerung.

Molto moderato e cantabile. ♩=96.

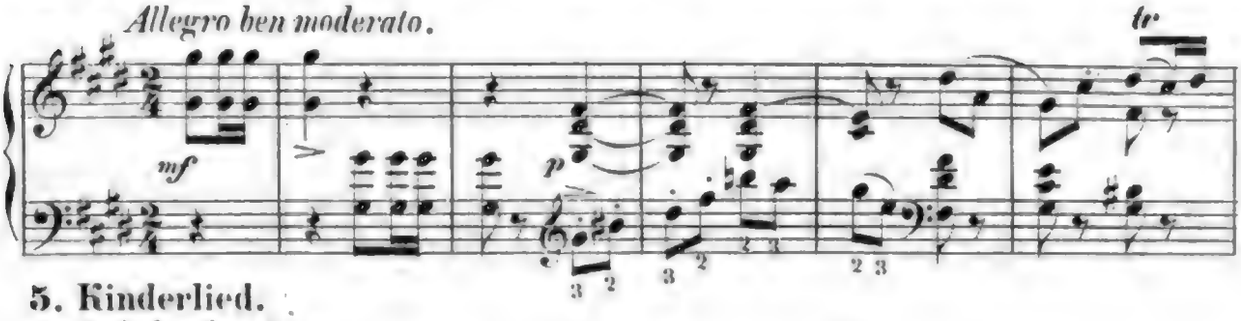


3. Mazurka.



4. Tanz.

Allegro ben moderato.

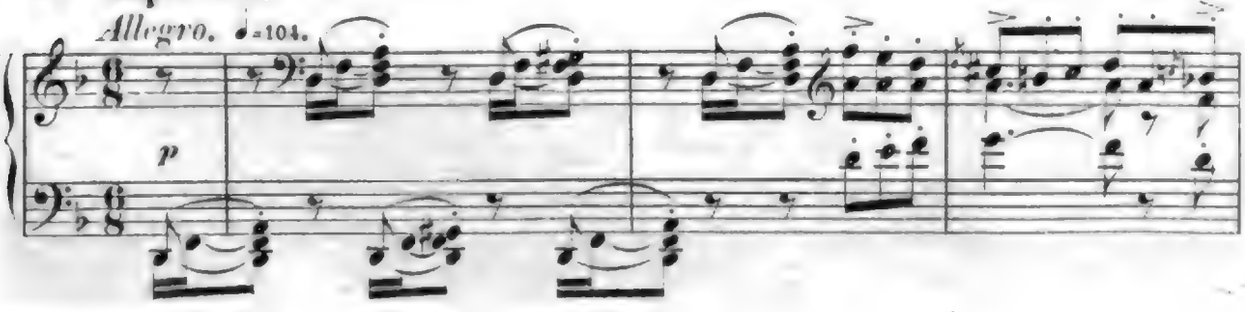


5. Kinderlied.

Andantino. ♩=84.

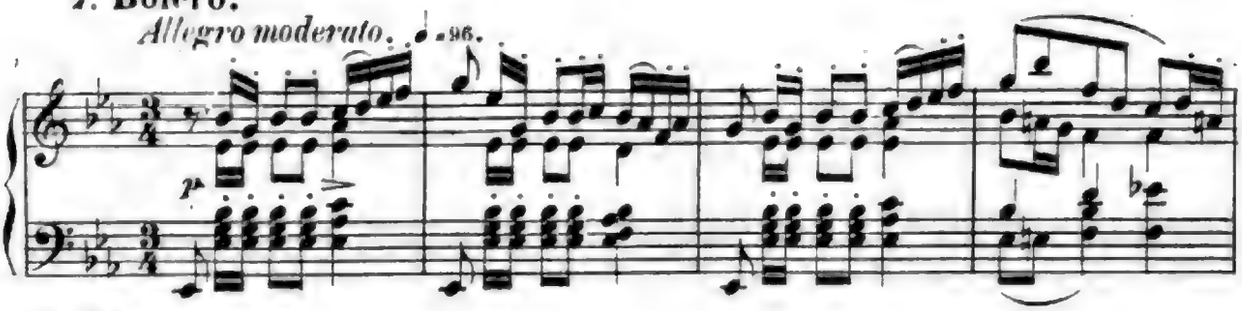
6. Capriccio.

Allegro. ♩=104.



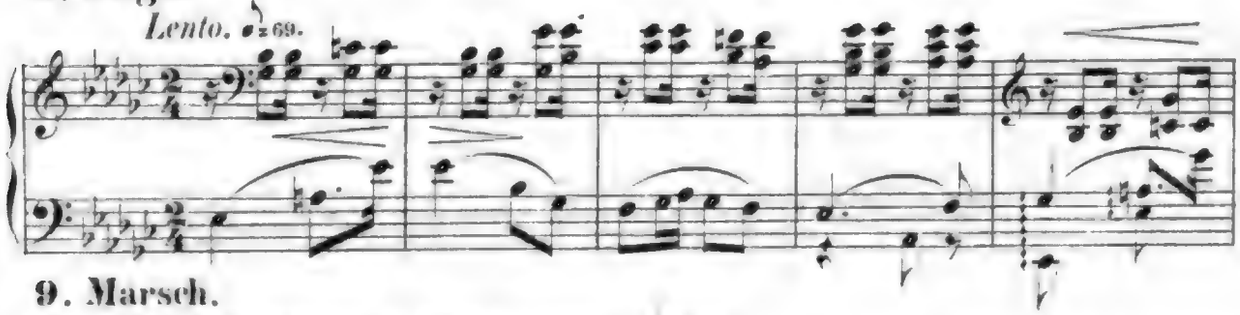
7. Bolero.

Allegro moderato. ♩=96.



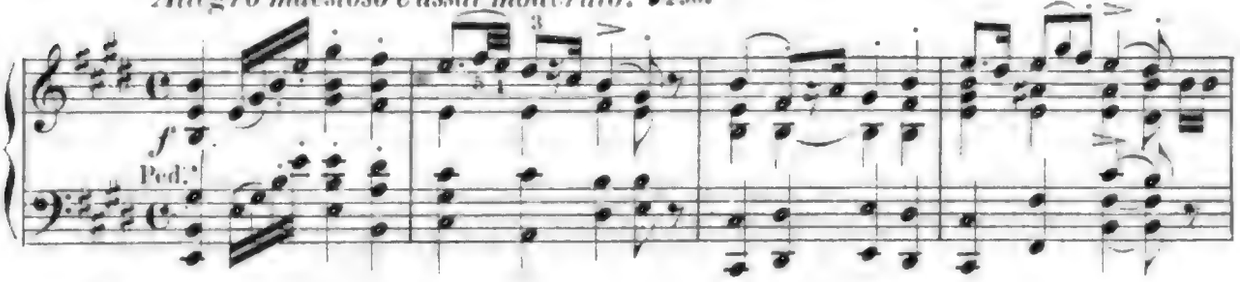
8. Elegie.

Lento. ♩=69.



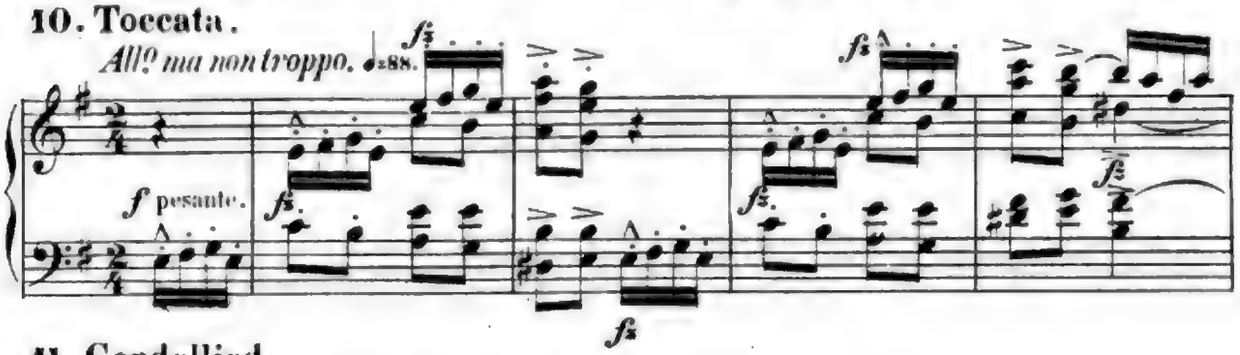
9. Marsch.

Allegro maestoso e assai moderato. ♩=96.



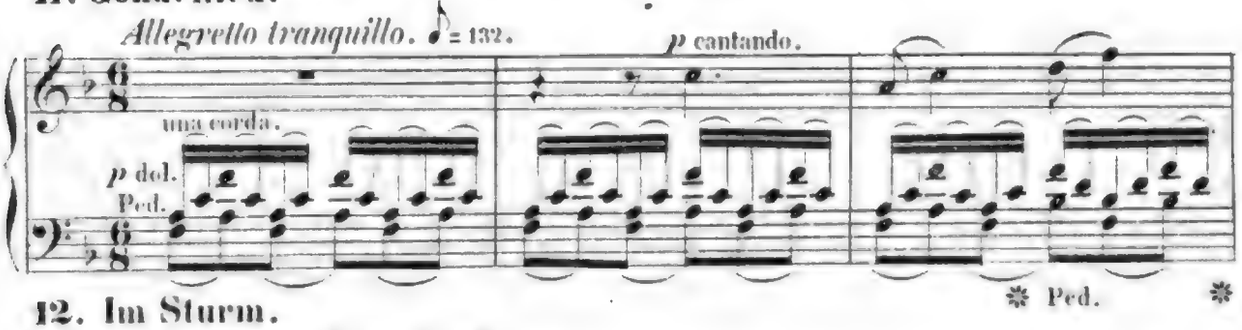
10. Toccata.

All? ma non troppo. ♩=88.



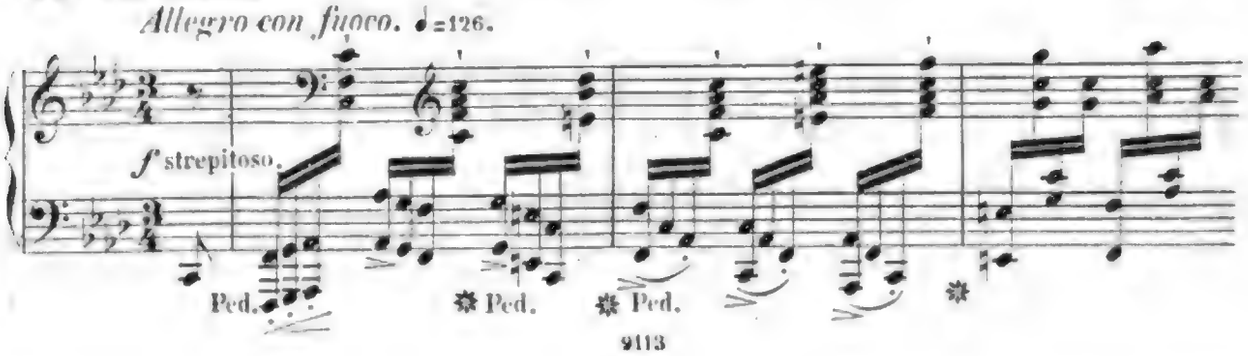
11. Gondellied.

Allegretto tranquillo. ♩= 132.



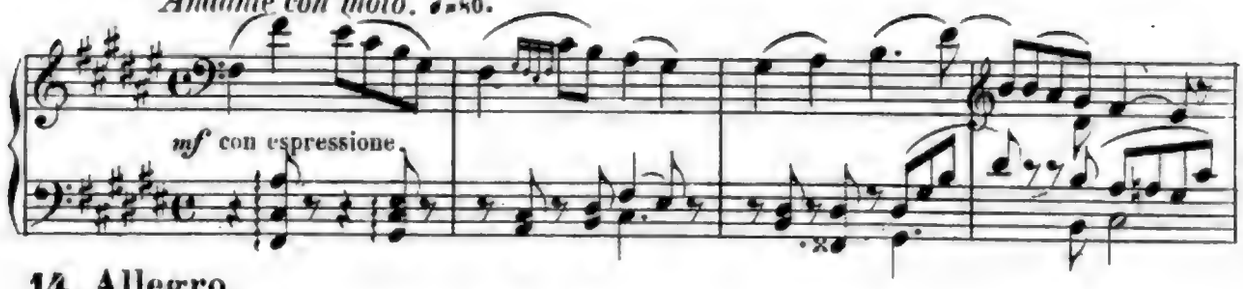
12. Im Sturm.

Allegro con fuoco. ♩=126.



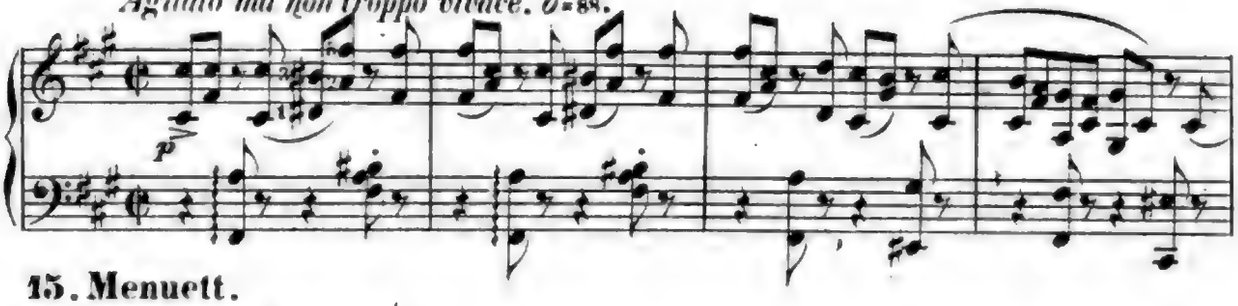
13. Romanze.

Andante con moto. ♩=80.



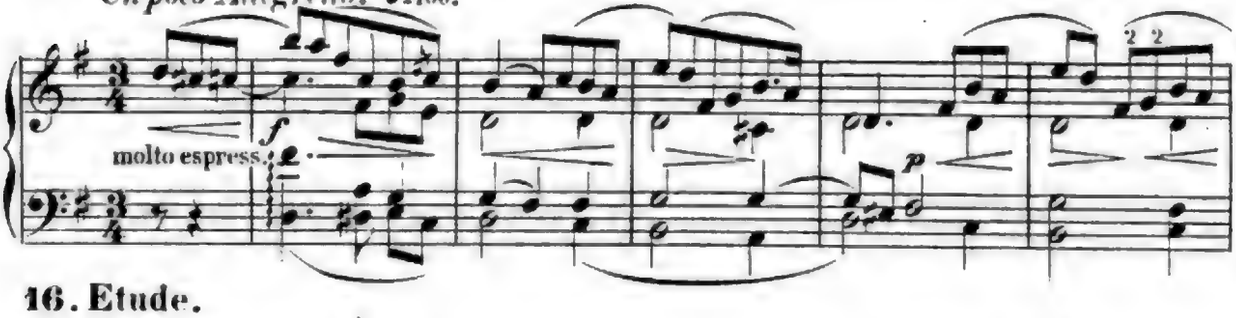
14. Allegro.

Agitato ma non troppo vivace. 𝅗𝅥=88.



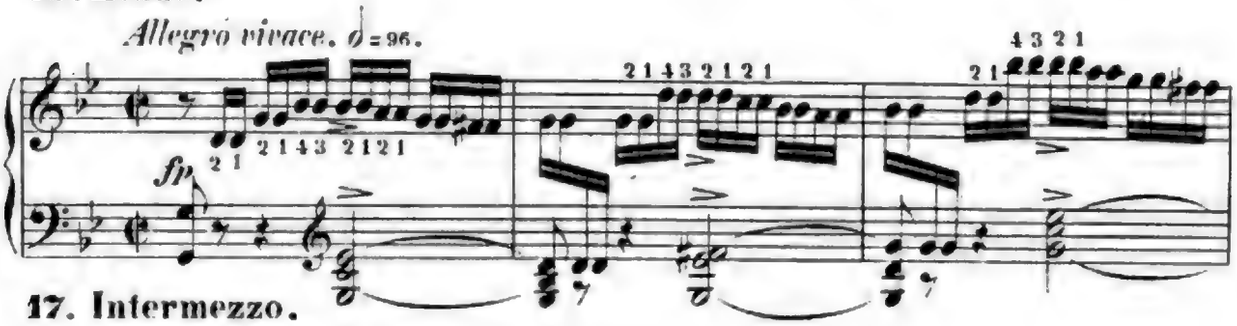
15. Menuett.

Un poco Allegretto. ♩=100.



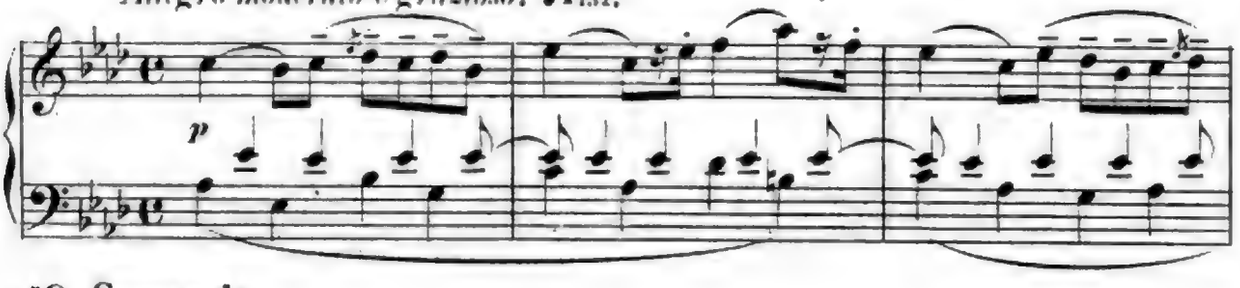
16. Etude.

Allegro vivace. 𝅗𝅥=96.



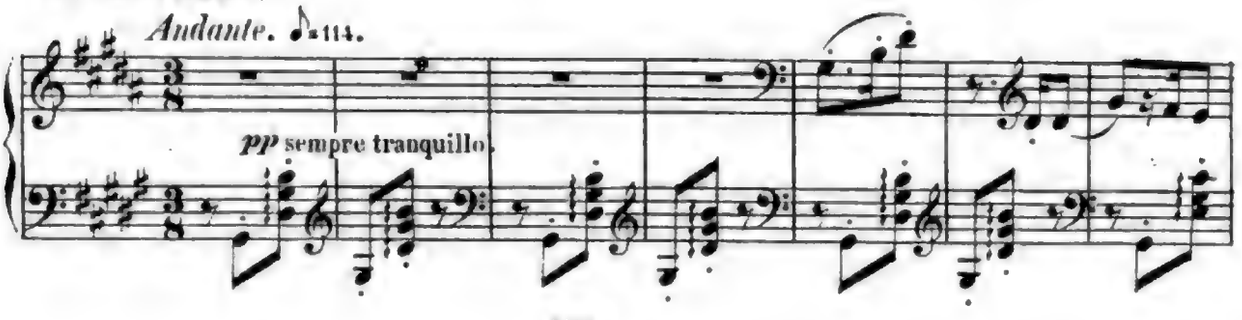
17. Intermezzo.

Allegro moderato e grazioso. ♩=132.



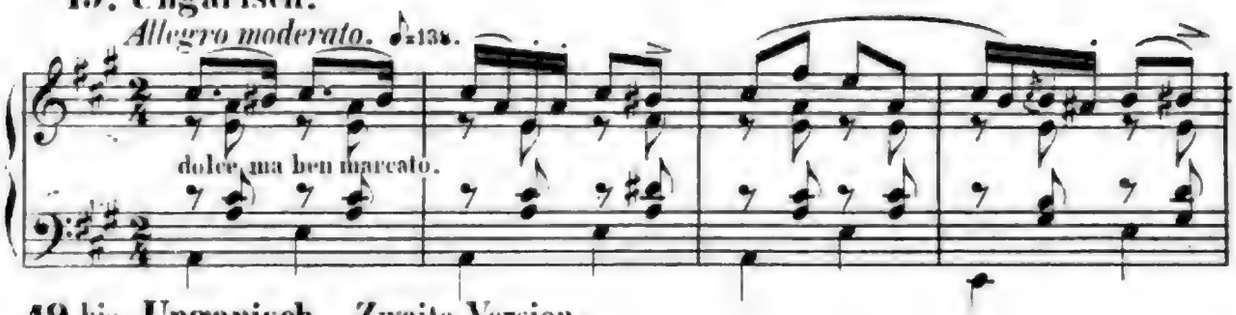
18. Serenade.

Andante. ♩=114.



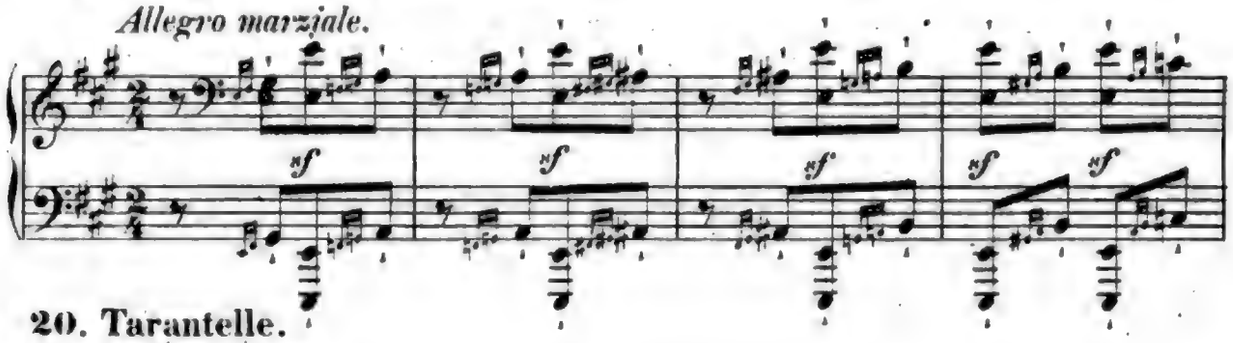
19. Ungarisch.

Allegro moderato. ♩=138.



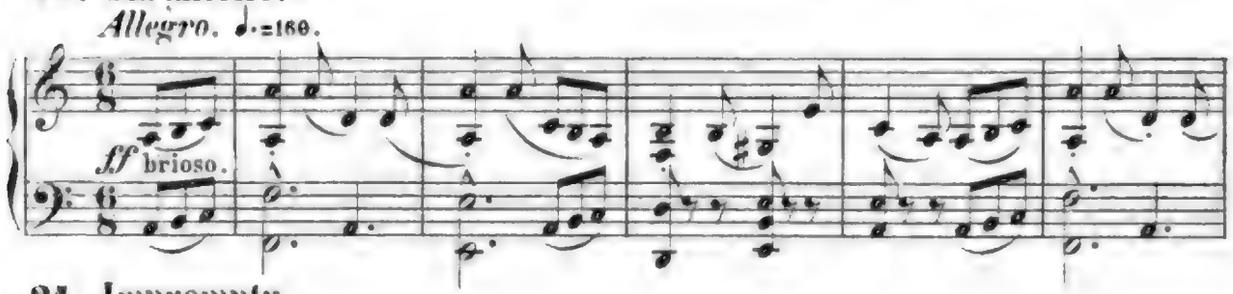
19 bis. Ungarisch. Zweite Version.

Allegro marziale.



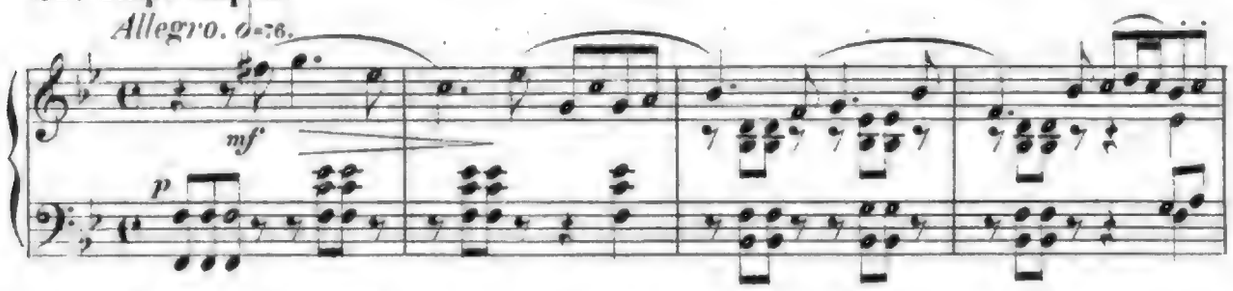
20. Tarantelle.

Allegro. ♩.=160.



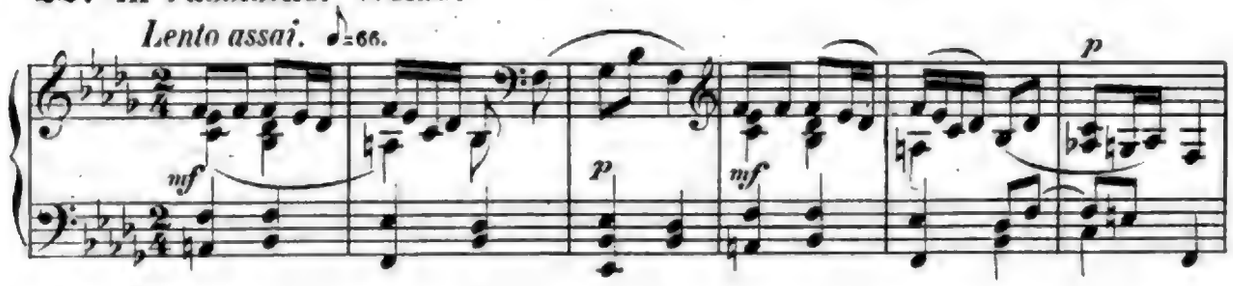
21. Impromptu.

Allegro. ♩=76.



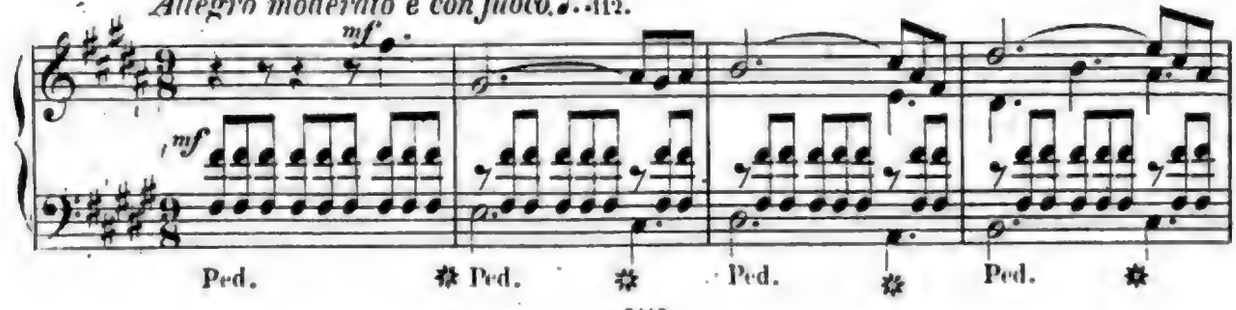
22. In russischer Weise.

Lento assai. ♩=66.



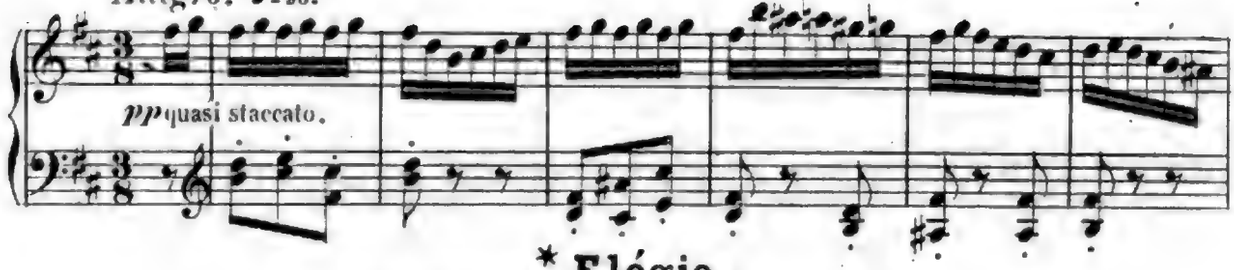
23. Lied.

Allegro moderato e con fuoco. ♩.=112.



24. Capriccio.

Allegro. ♩ = 96.

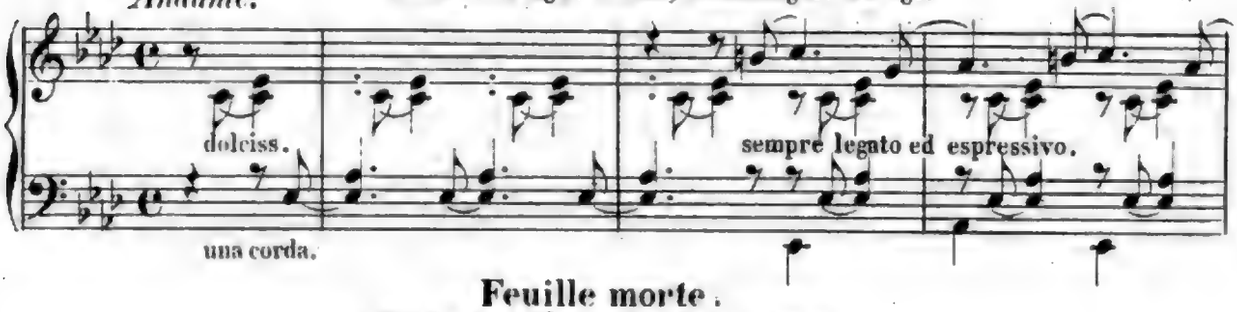


* Elégie

sur des motifs du Prince Louis de Prusse.

Zweite Auflage. Berlin, Schlesinger. 20 Sgr.

Andante.

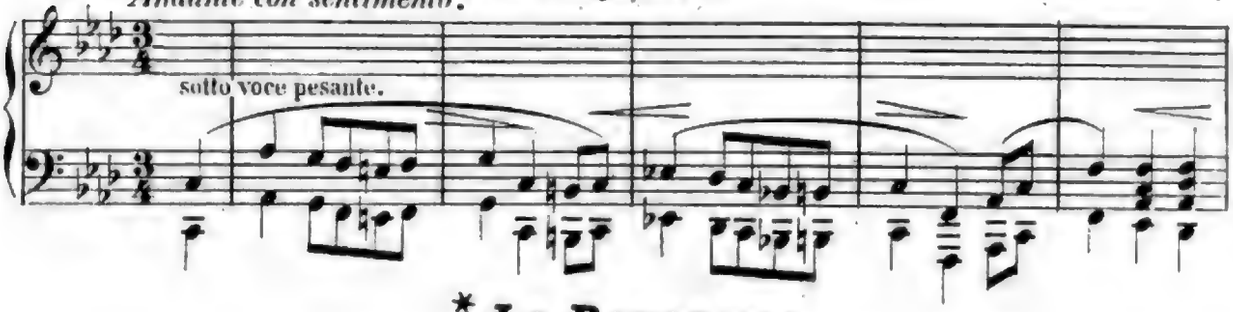


Feuille morte.

Elégie d'après Sorriano.

Paris, Troupenas & Cº

Andante con sentimento.



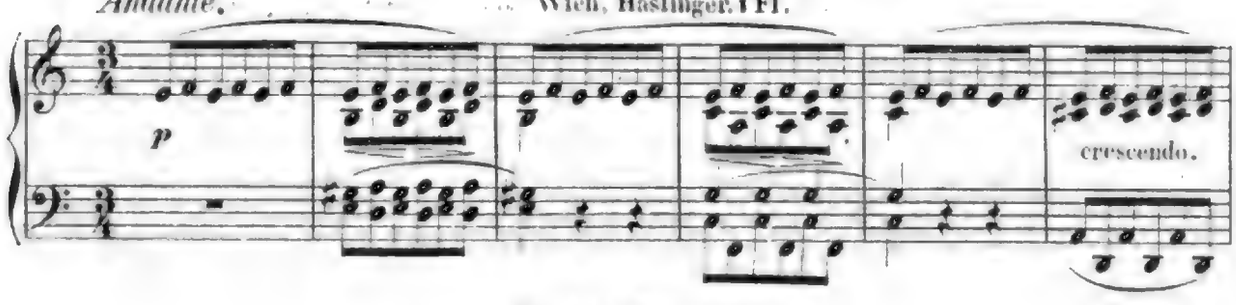
* La Romanesca.

Fameux Air de danse du seiziéme siècle
transcrit pour le Piano.

Zweite Auflage.

Wien, Haslinger. 1 Fl.

Andante.



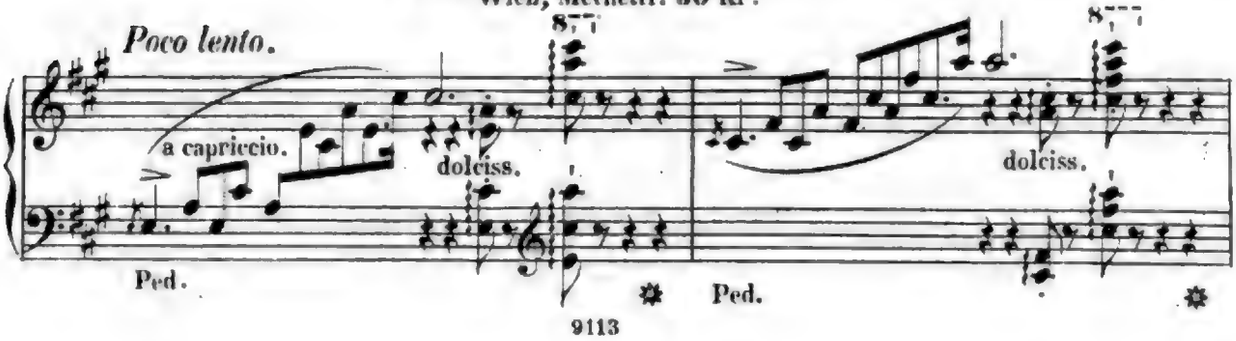
L'idée fixe.

Andante amoroso

d'après une mélodie de H. Berlioz.

Wien, Mechetti. 30 Kr.

Poco lento.



Sechs Praeludien und Fugen

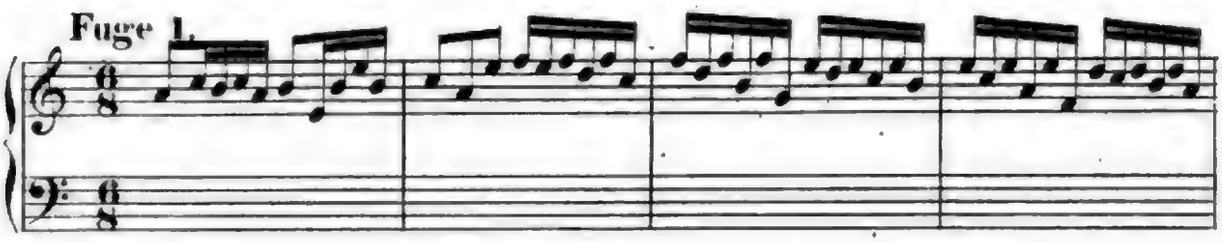
für die Orgel (Ped.u.Man.) von J. S. Bach,
für Pianoforte zu zwei Händen.

Leipzig, Peters. 2 Hefte à 1 Thl. 10 Ngr.

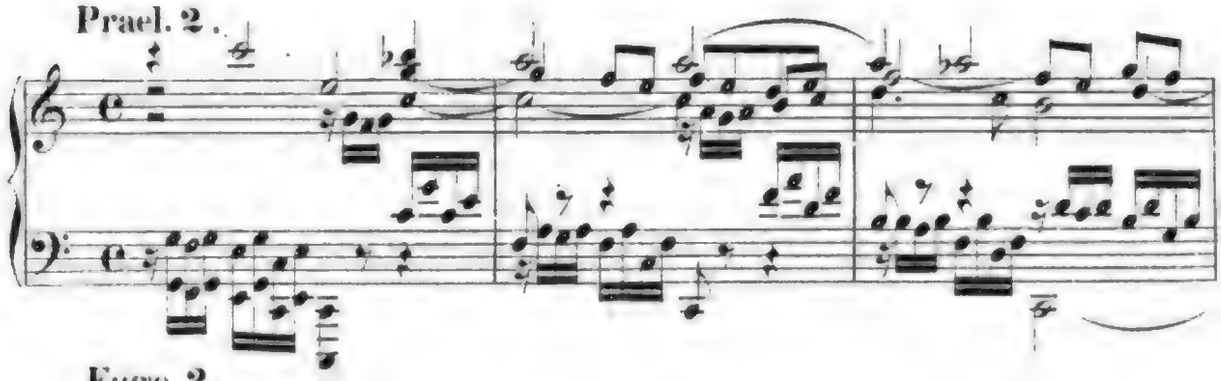
Heft I.

Prael. 1.

Fuge 1.



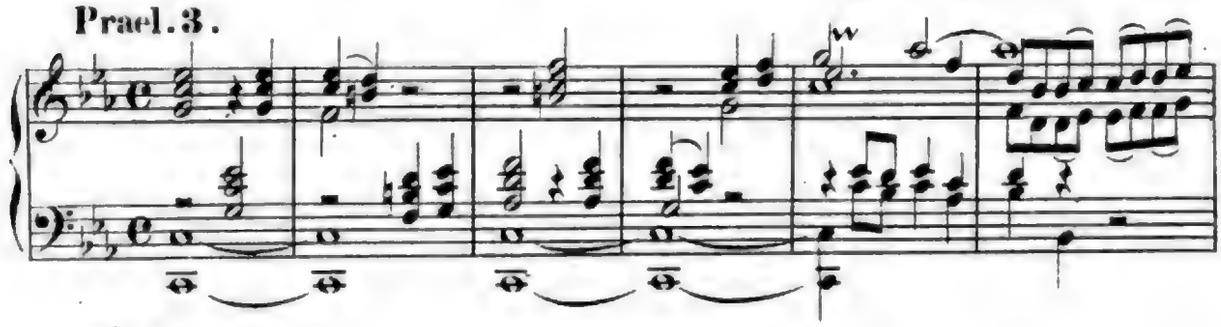
Prael. 2.



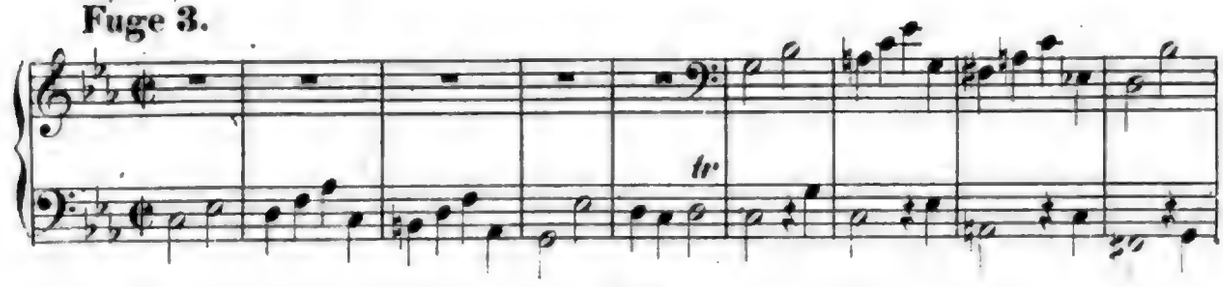
Fuge 2.

Allegro maestoso.

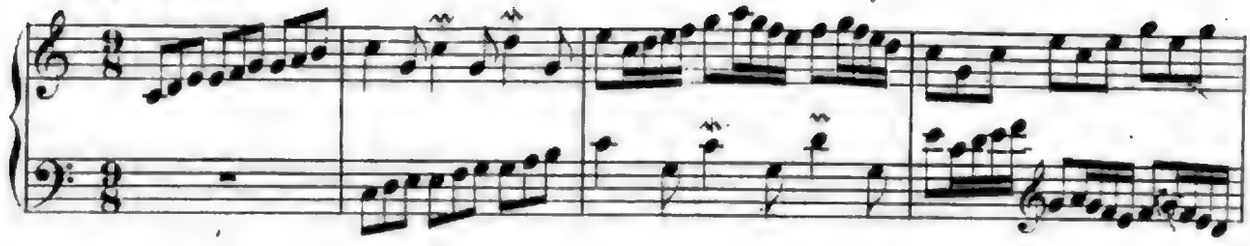
Prael. 3.



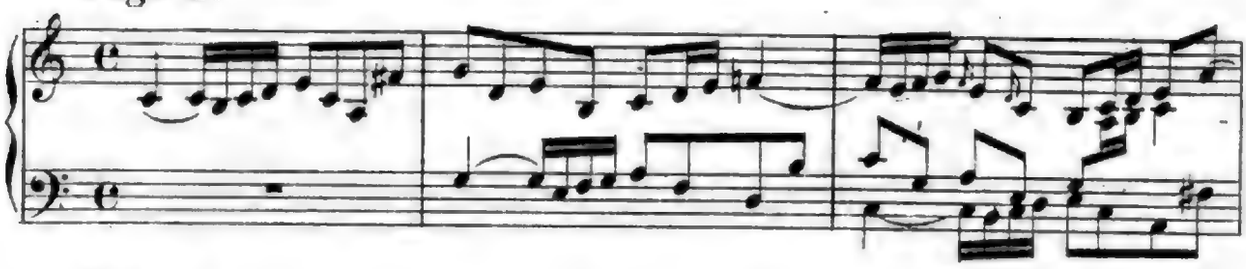
Fuge 3.



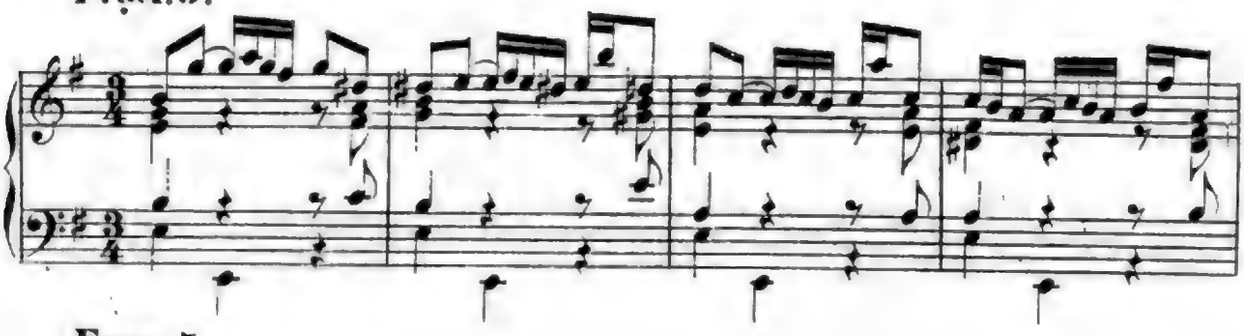
Prael. 4.



Fuge 4.

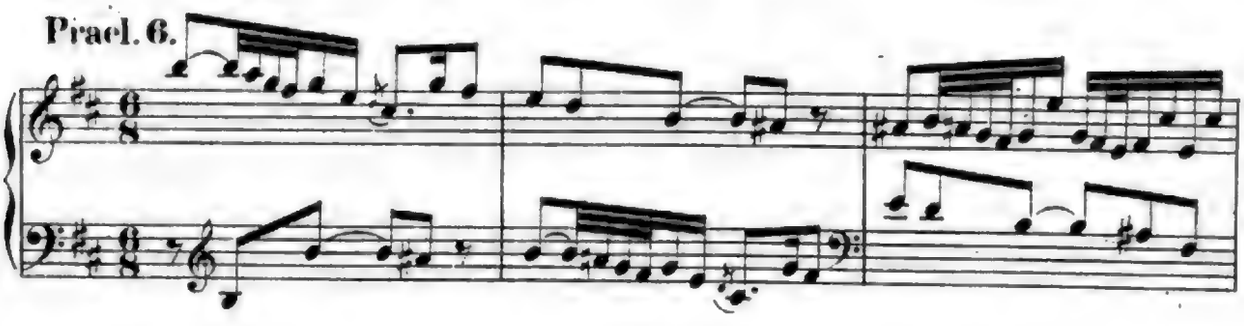


Prael. 5.



Fuge 5.

Prael. 6.



Fuge 6.

ZWEITE ABTHEILUNG.
Vocalcompositionen.

Buch der Lieder.

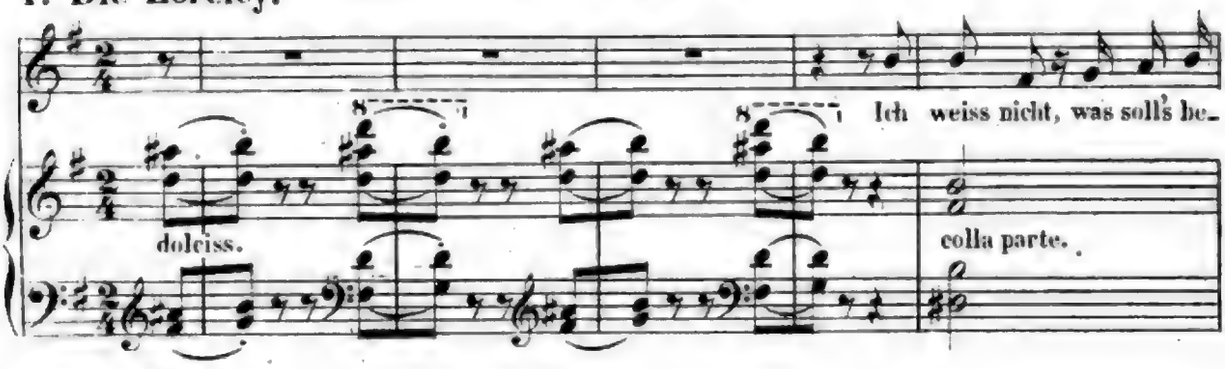
Gedichte von Göthe, Heine, Victor Hugo etc.

für eine Singstimme mit Begleitung des Pianoforte.

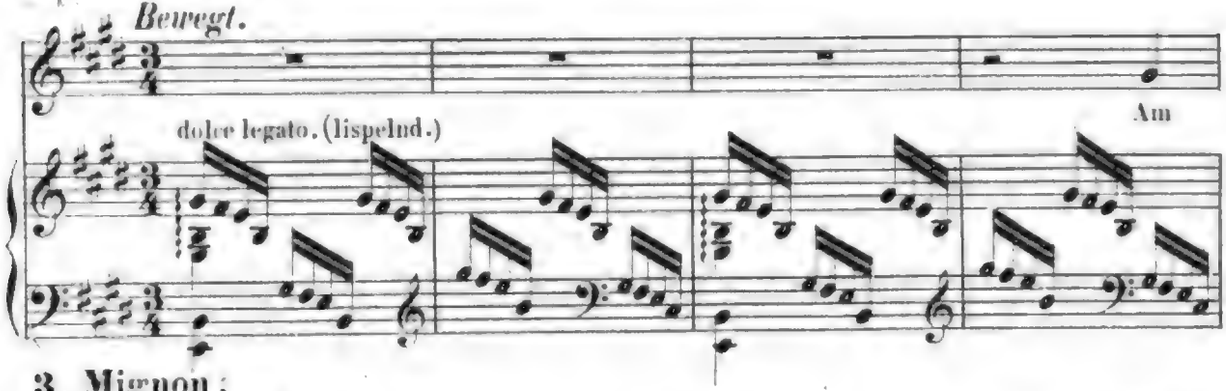
Erster Band.

Berlin, Schlesinger. 2 Thl. 22½ Sgr.
Einzeln: № 1, 3, 4, 5 u. 6 à 15 Sgr.; № 2, 17½ Sgr.

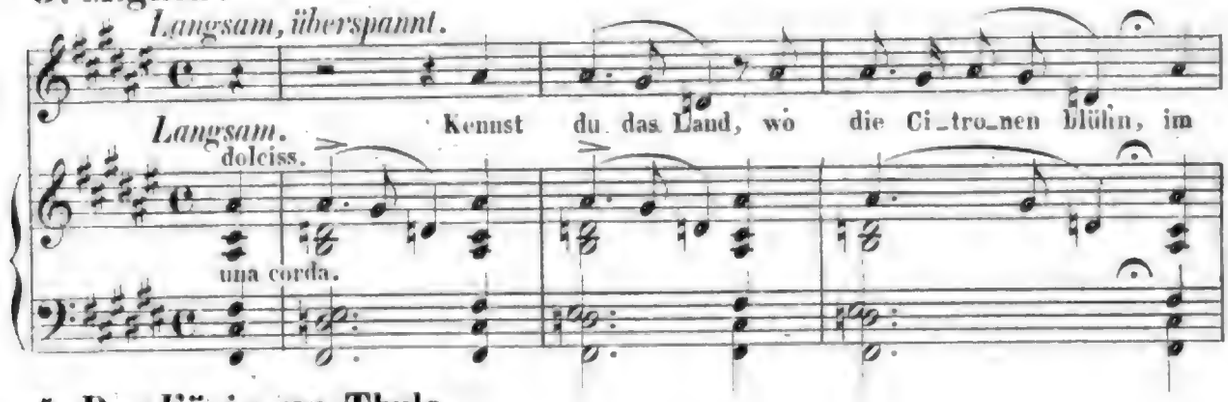
1. Die Loreley.



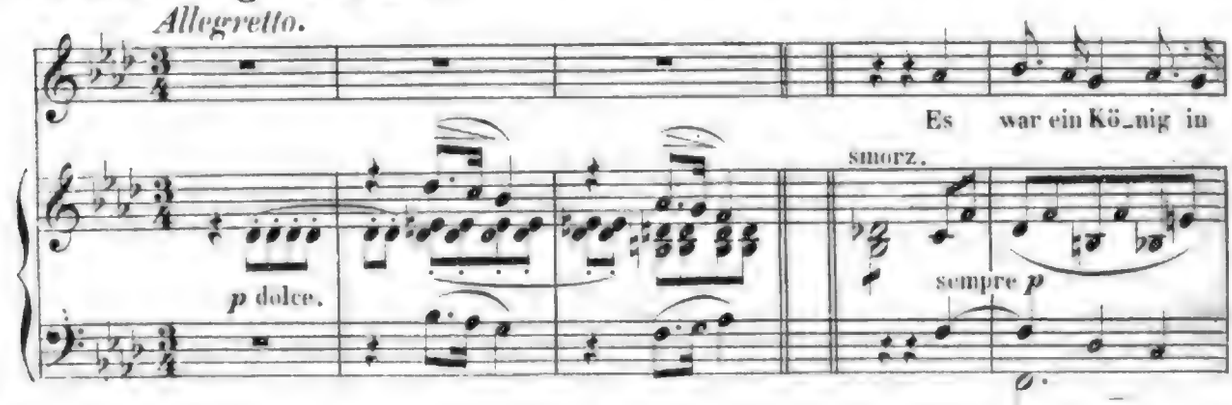
2. Am Rhein.



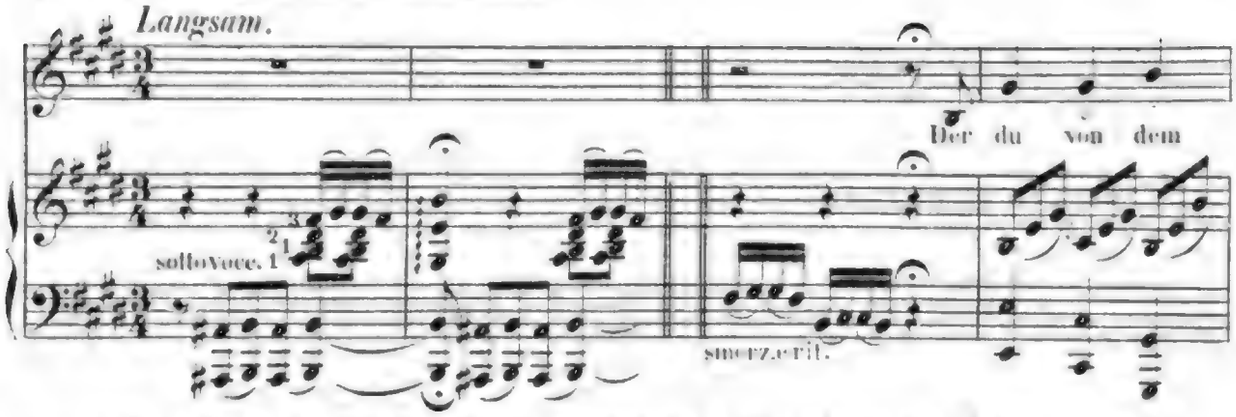
3. Mignon:



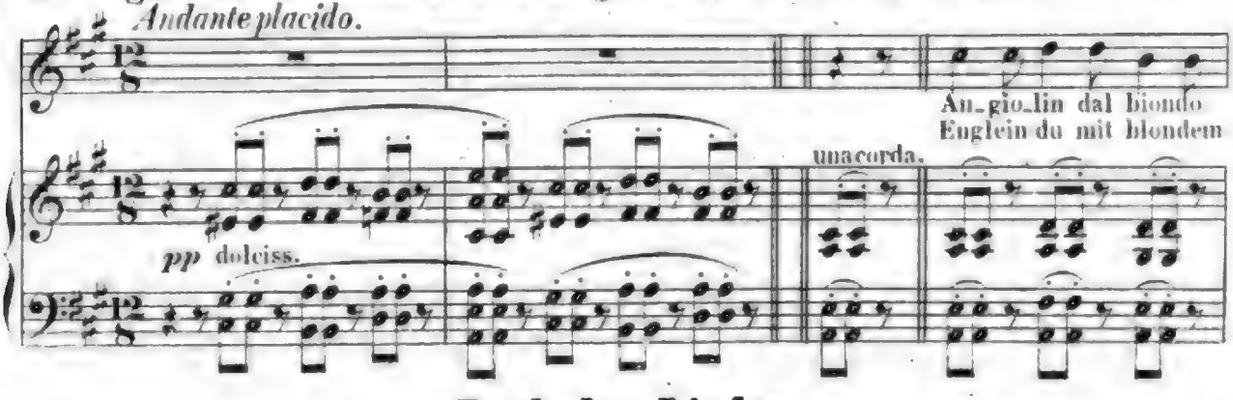
4. Der König von Thule.



5. Der du von dem Himmel bist.



6. Angiolin dal biondo crin. — Englein du mit blondem Haar.



Buch der Lieder.

Gedichte von Göthe, Heine, Victor Hugo etc.

für eine Singstimme mit Begleitung des Pianoforte.

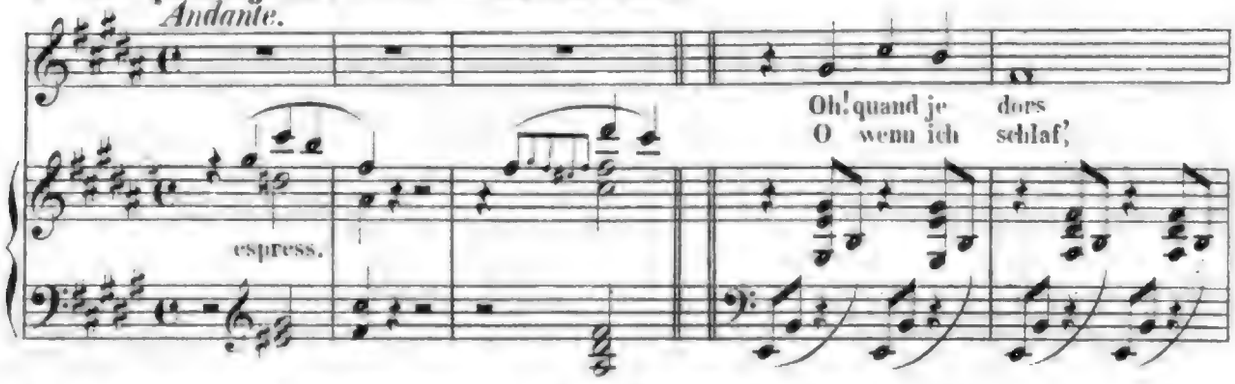
Zweiter Band.

Poésies lyriques de V. Hugo. Deutsch durch Ph. Kaufmann.

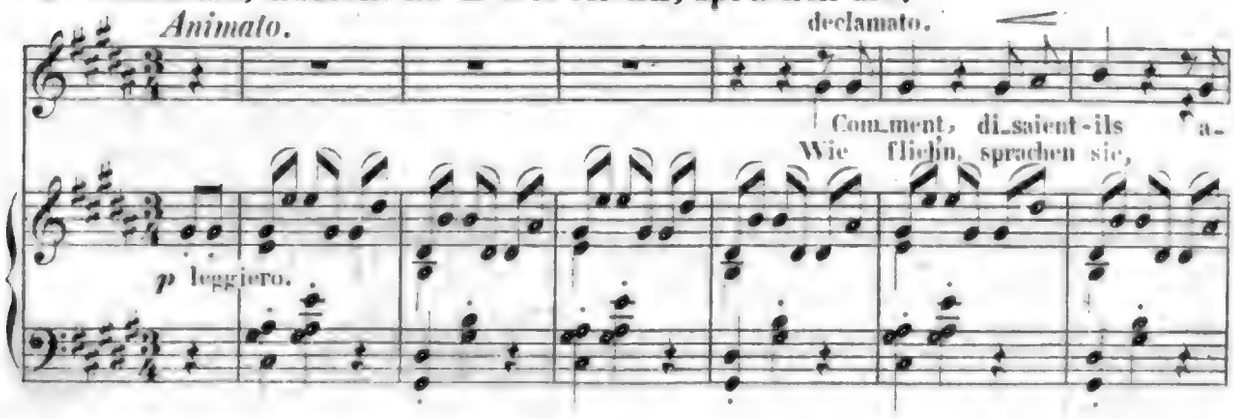
Berlin, Schlesinger. 2 Thl.

Einzeln: No 1, 15 Sgr.; No 2, 3, 4 u. 5 à 10 Sgr., No 6, 20 Sgr.

1. Oh! quand je dors — O wenn ich schlaf'.

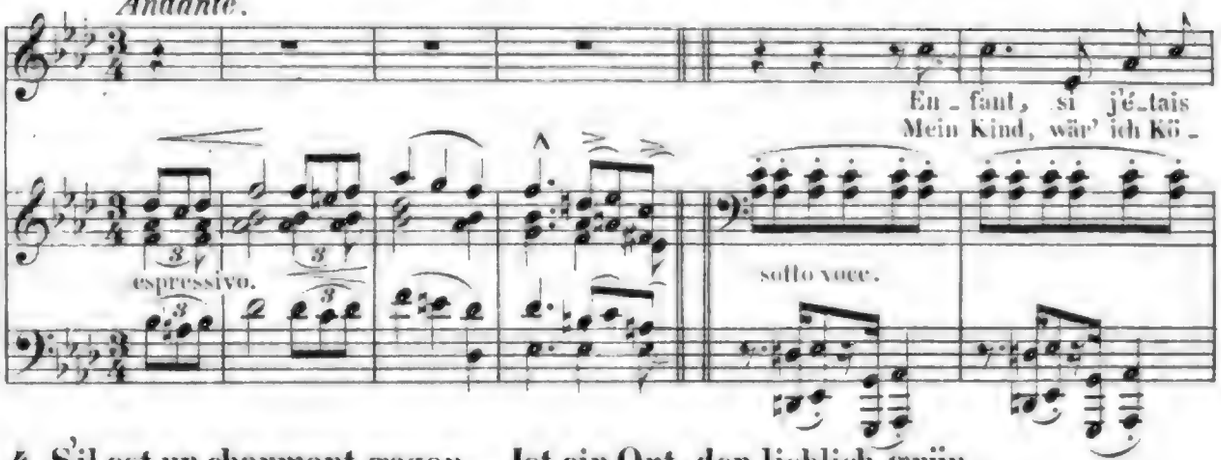


2. Comment, disaient-ils — Wie fliehn, sprachen sie.



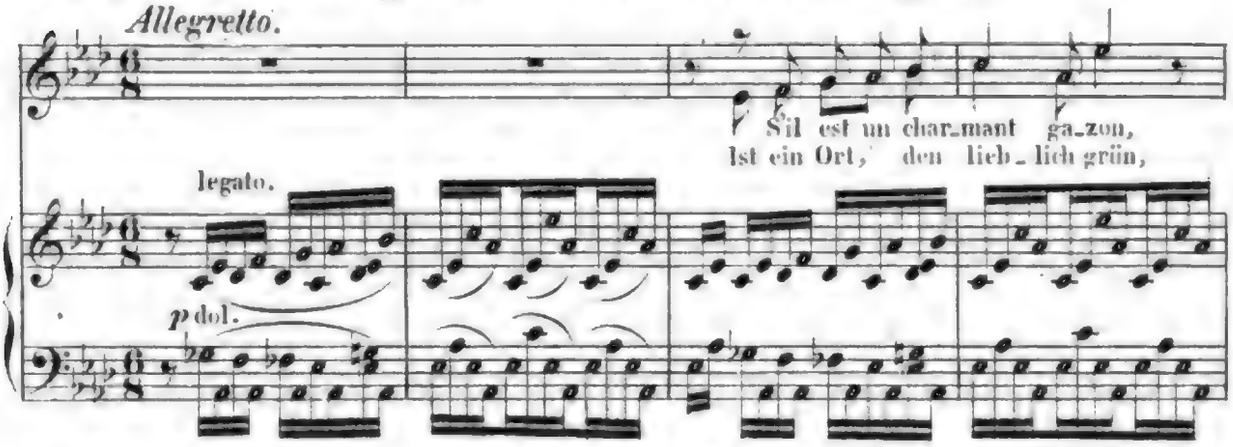
3. Enfant, si j'étais roi — Mein Kind, wär' ich König.

Andante.



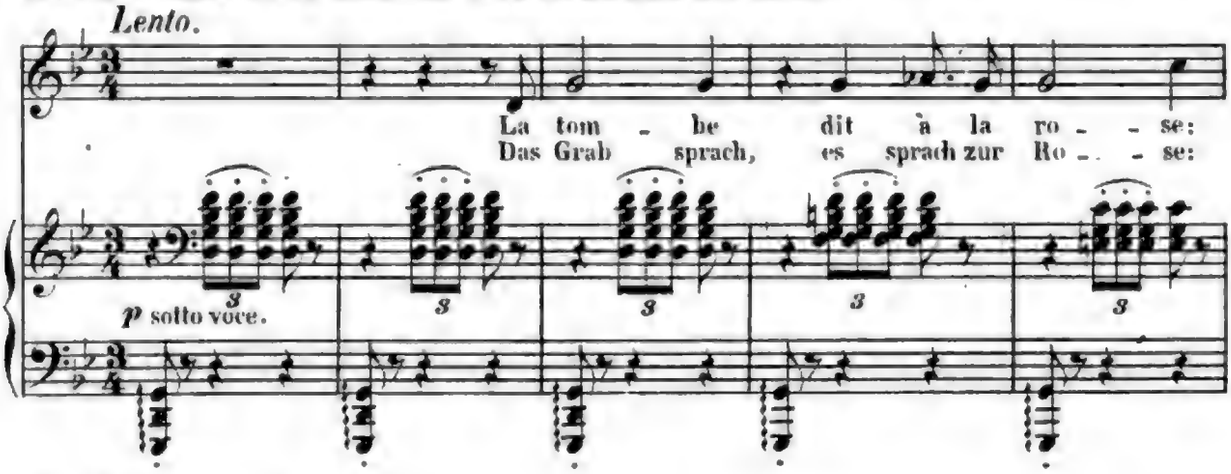
4. S'il est un charmant gazon — Ist ein Ort, den lieblich grün.

Allegretto.

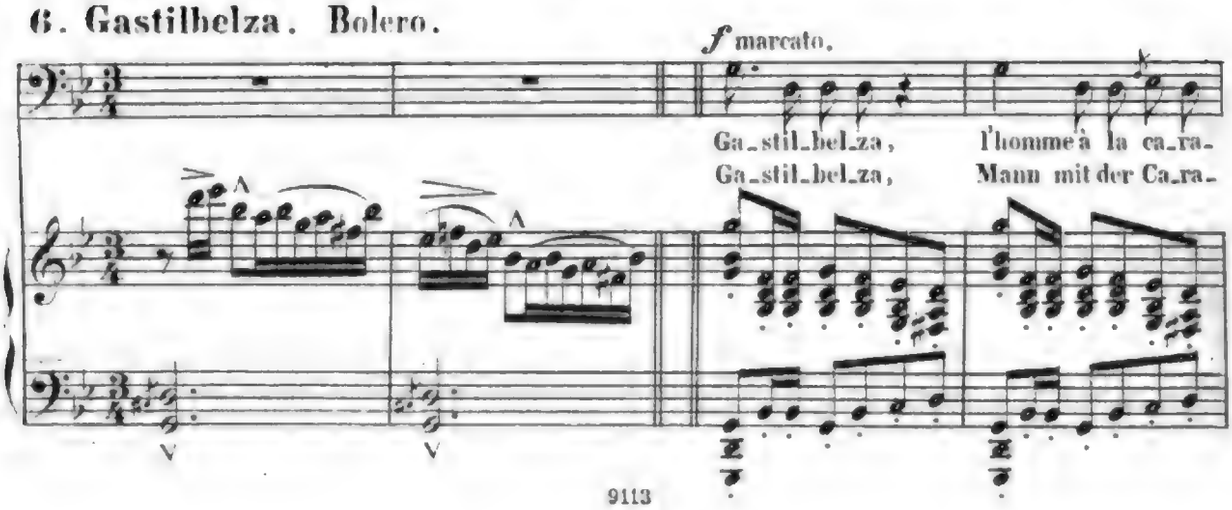


5. La Tombe et la Rose. — Das Grab und die Rose.

Lento.



6. Gastilbelza. Bolero.



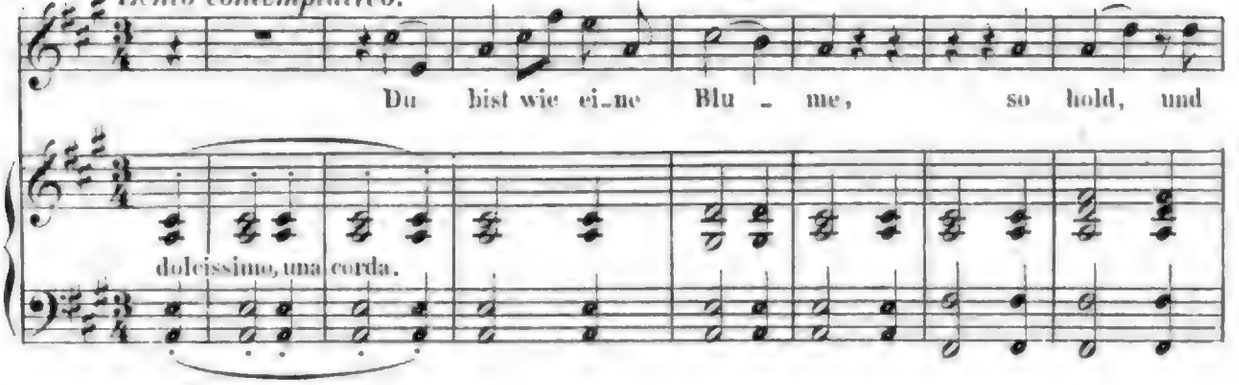
Sechs Lieder

für eine Singstimme mit Pianoforte-Begleitung.

Cöln, Eck & Comp. (Leipzig, Hofmeister.) 27 ½ Ngr.

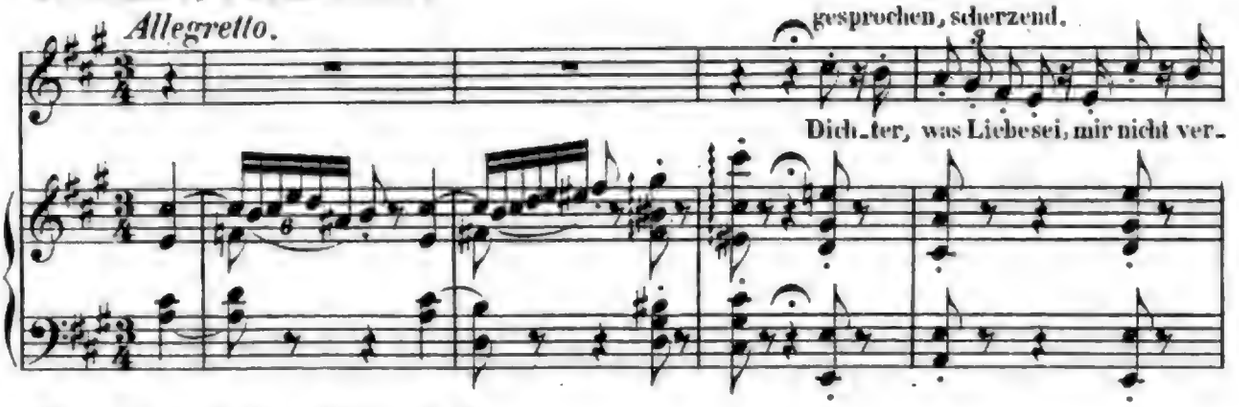
1. Du bist wie eine Blume.

Lento contemplativo.



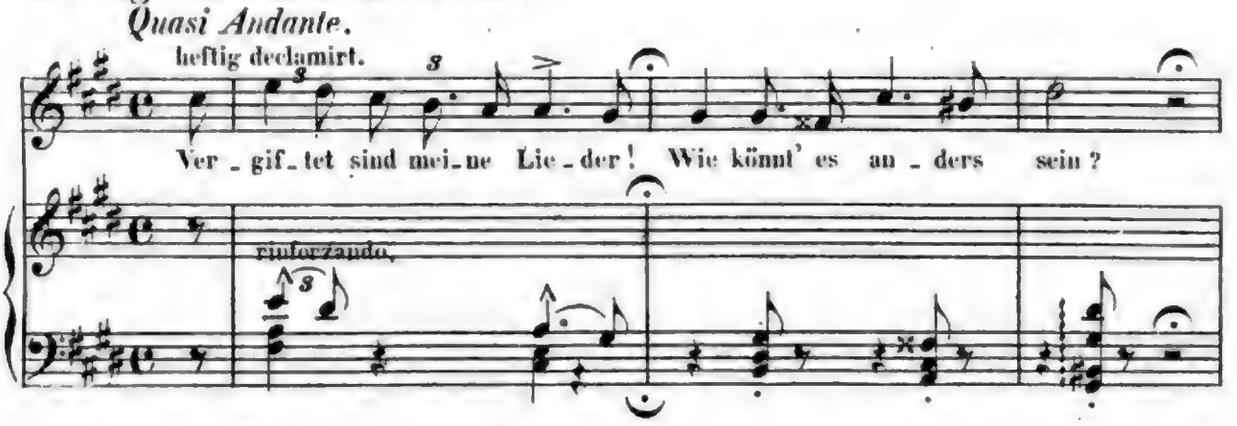
2. Dichter, was Liebe sei.

Allegretto.



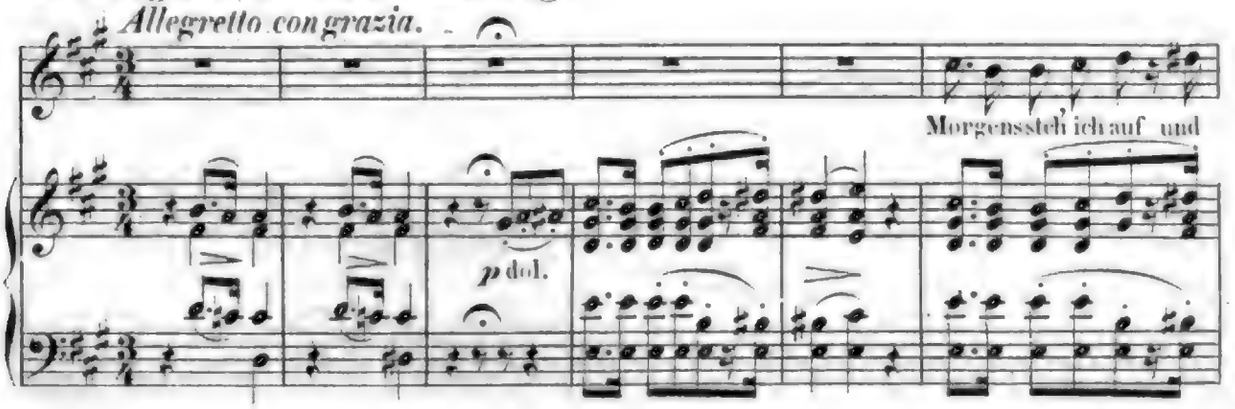
3. Vergiftet sind meine Lieder.

Quasi Andante.



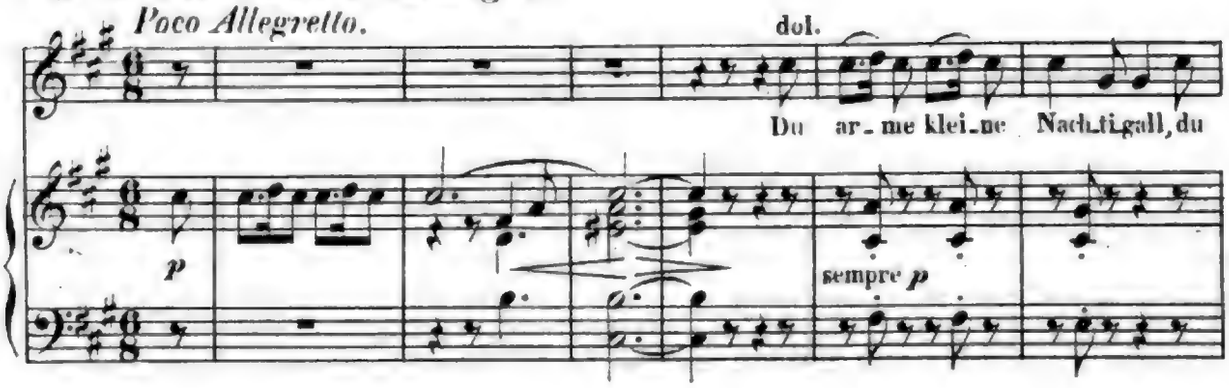
4. Morgens steh' ich auf und frage.

Allegretto con grazia.



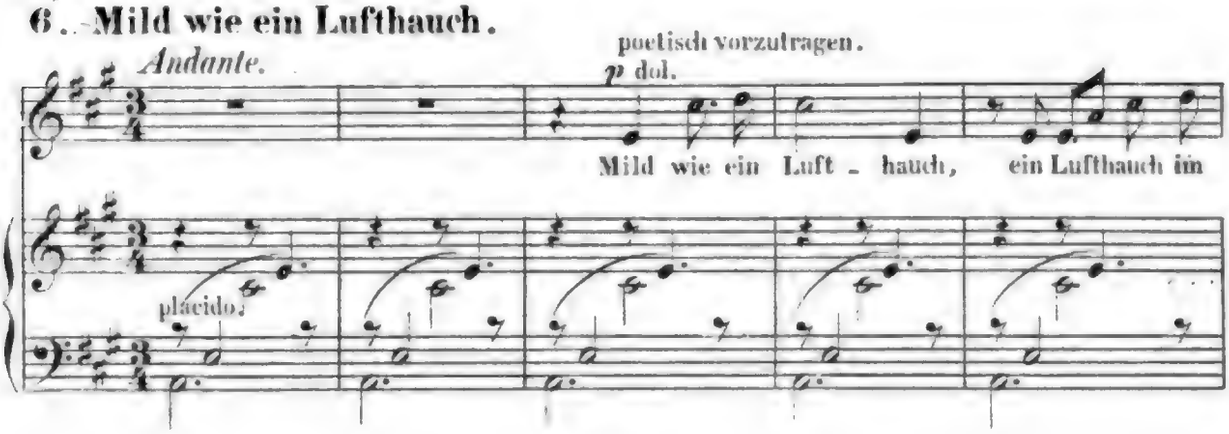
5. Du arme kleine Nachtigall.

Poco Allegretto.



6. Mild wie ein Lufthauch.

Andante.



Lieder

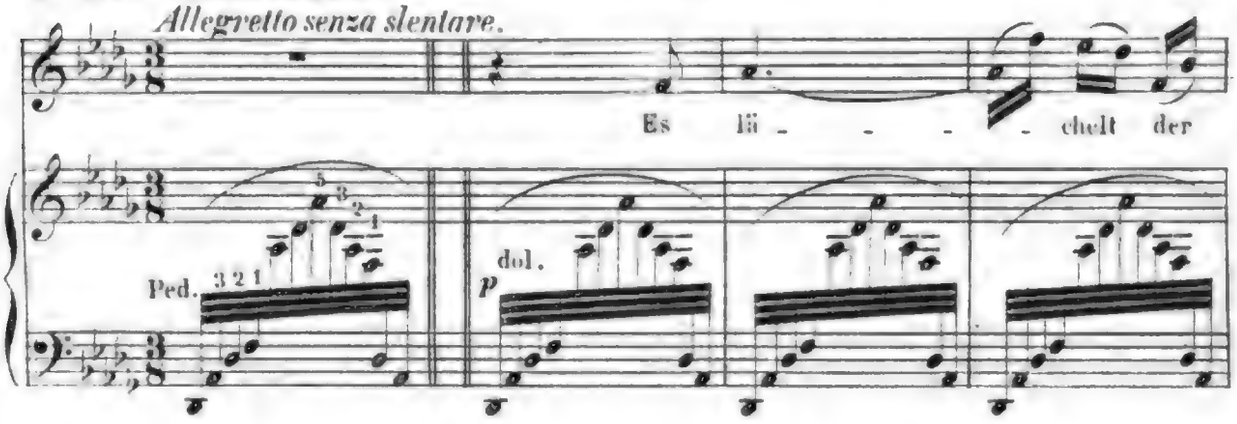
aus Schiller's Wilhelm Tell

für eine Singstimme mit Begleitung des Pianoforte.

Wien, Haslinger. 2 Fl. 30 Kr.

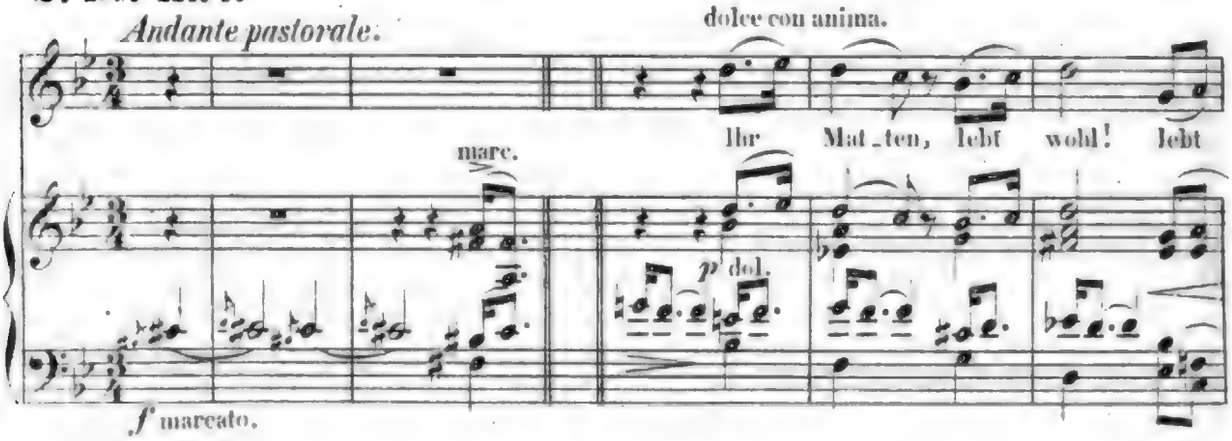
1. Der Fischerknabe.

Allegretto senza slentare.

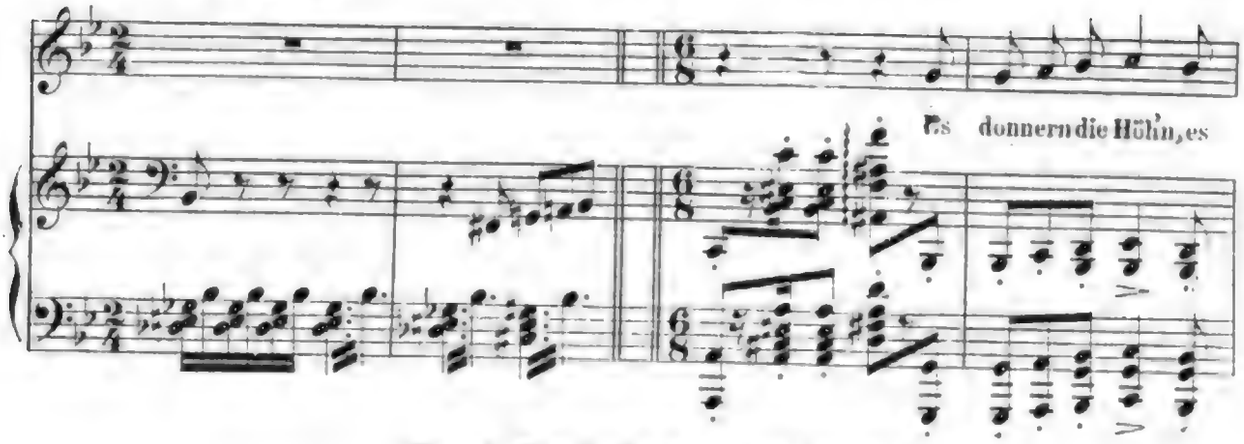


2. Der Hirt.

Andante pastorale.



3. Der Alpenjäger.

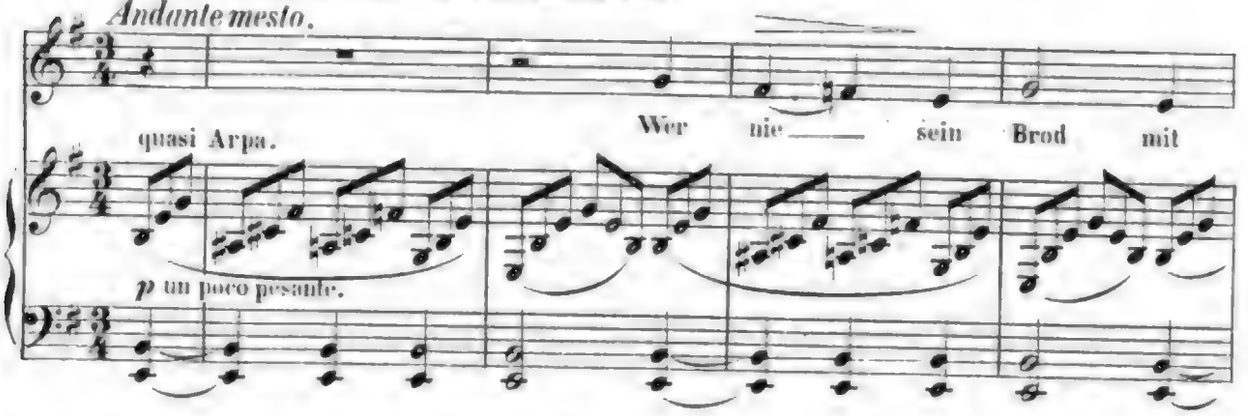


Drei Gedichte von Goethe

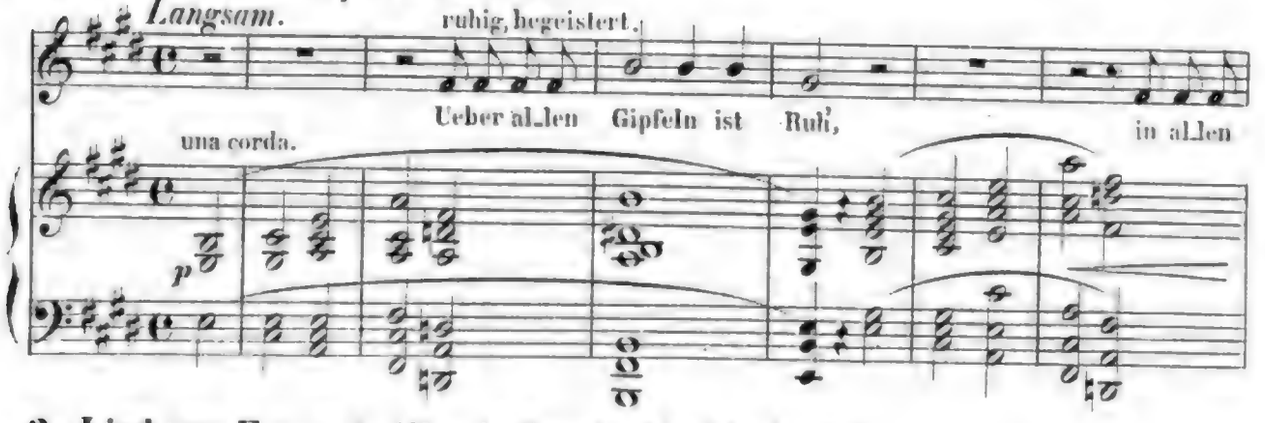
für eine Singstimme mit Begleitung des Pianoforte.

Wien, Haslinger. 1 Fl. 15 Kr.

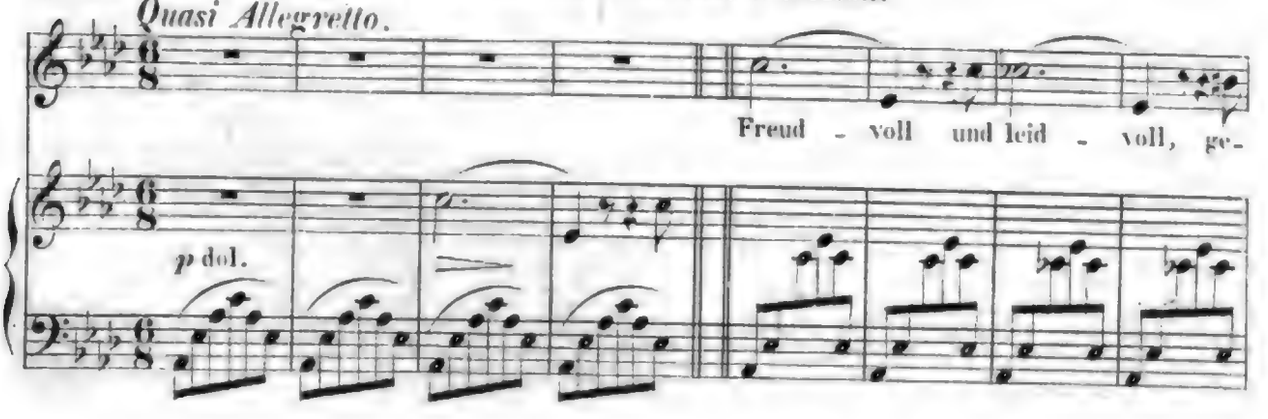
1. „Wer nie sein Brod mit Thränen ass."



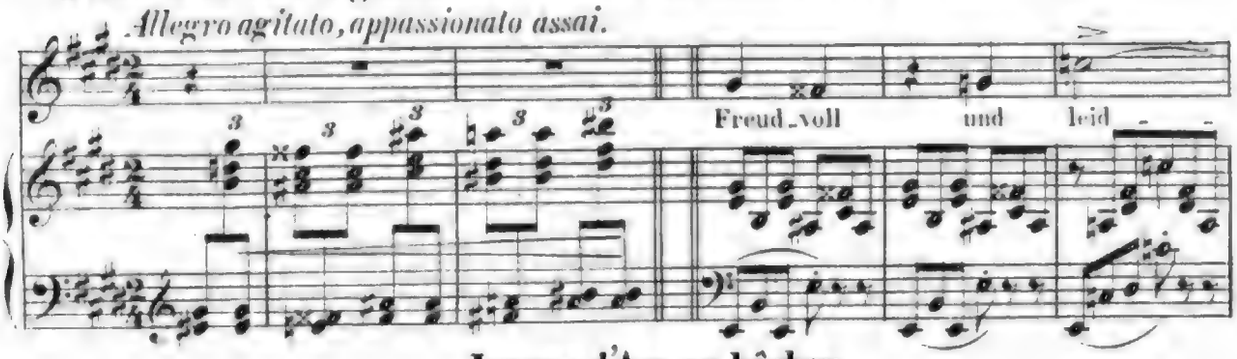
2. „Ueber allen Gipfeln ist Ruh'."



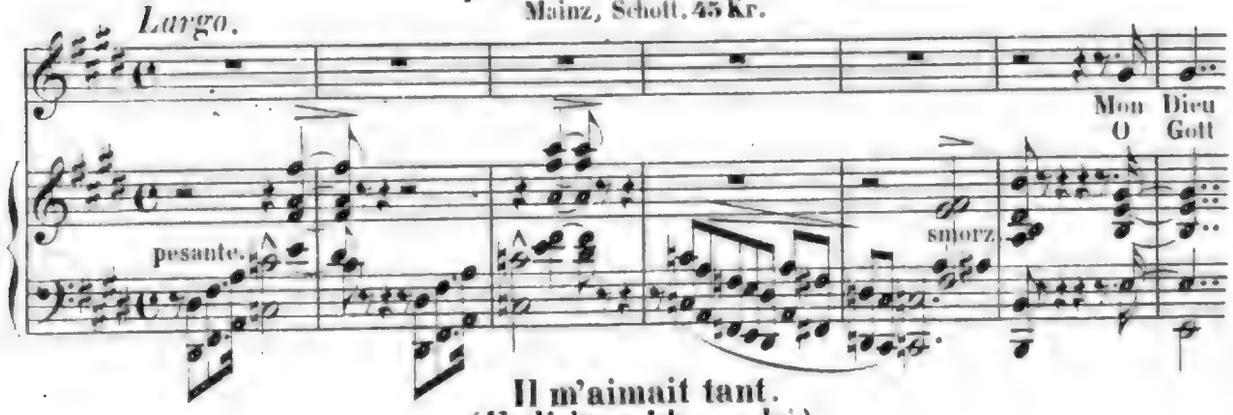
3. Lied aus Egmont. (Freudvoll und leidvoll) 4te Version.



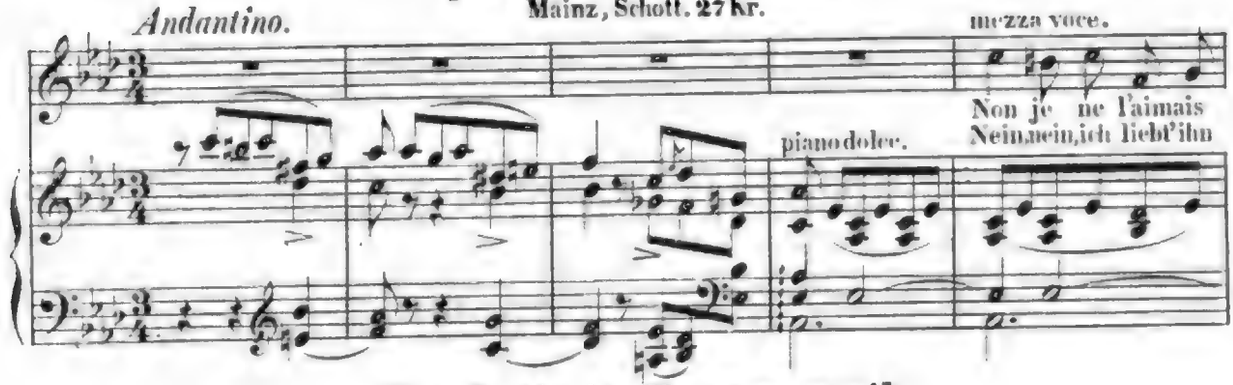
3 bis. Lied aus Egmont. (Freudvoll und leidvoll.) 2e Version.



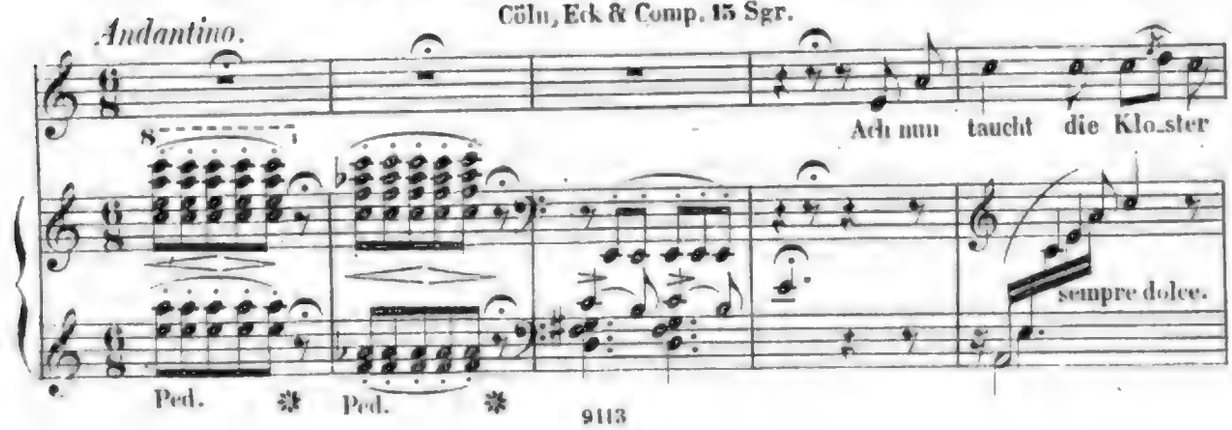
Jeanne d'Arc au bûcher.
(Johanna beim Scheiterhaufen.)
Romance dramatique
(Paroles d'Alexandre Dumas)
pour une voix avec Piano.
Mainz, Schott. 45 Kr.



Il m'aimait tant.
(Er liebte mich so sehr.)
Mélodie
(Paroles de Mr. Emilé de Girardin)
pour une voix avec Piano.
Mainz, Schott. 27 Kr.



Die Zelle in Nonnenwerth.
(Gedichtet von Fürst Felix Lichnowsky.)
Für eine Singstimme mit Pianoforte.
Cöln, Eck & Comp. 15 Sgr.

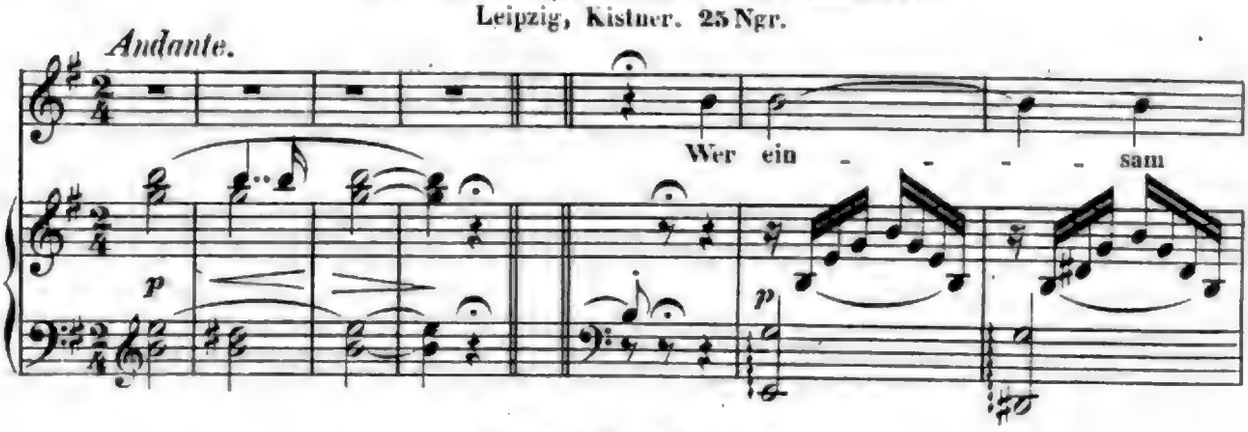


Die Macht der Musik.

Gedicht von der Herzogin Helene v. Orleans

für eine Singstimme mit Pianoforte.

Leipzig, Kistner. 25 Ngr.

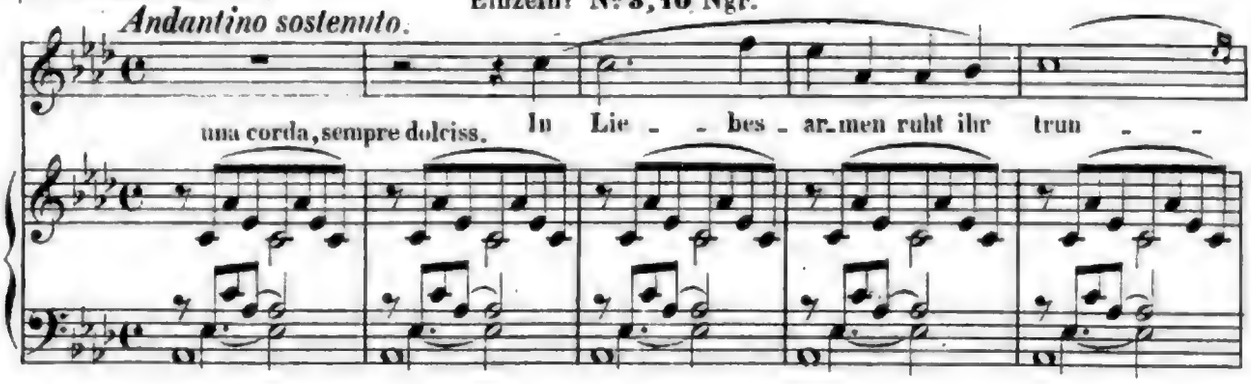


Drei Lieder

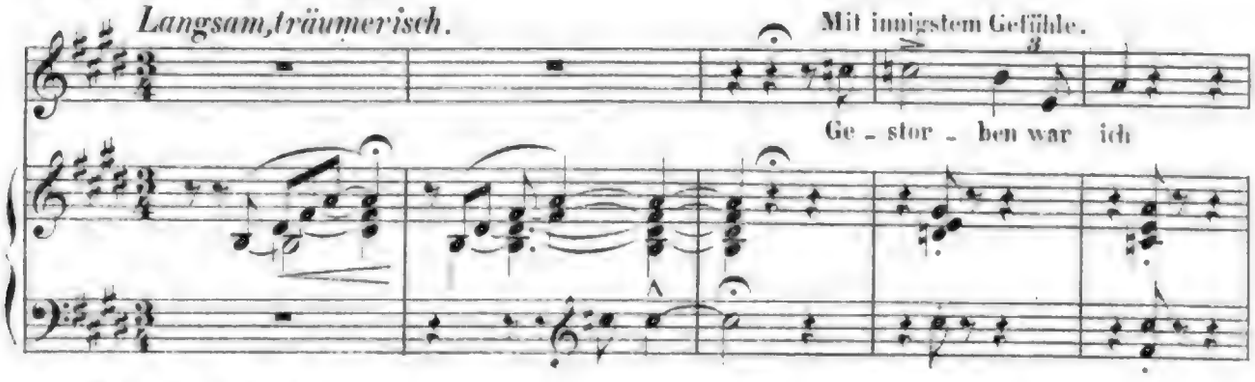
für eine Tenor-oder Sopranstimme
mit Begleitung des Pianoforte.

Leipzig, Kistner. 17½ Ngr.
Einzeln: № 3, 10 Ngr.

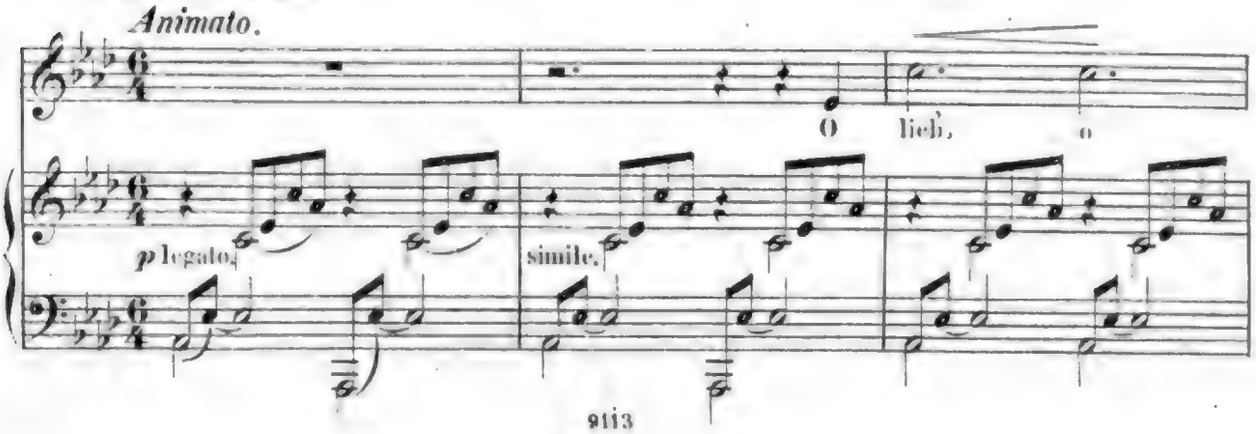
1. Hohe Liebe.



2. Gestorben war ich.



3. O lieb', o lieb'.



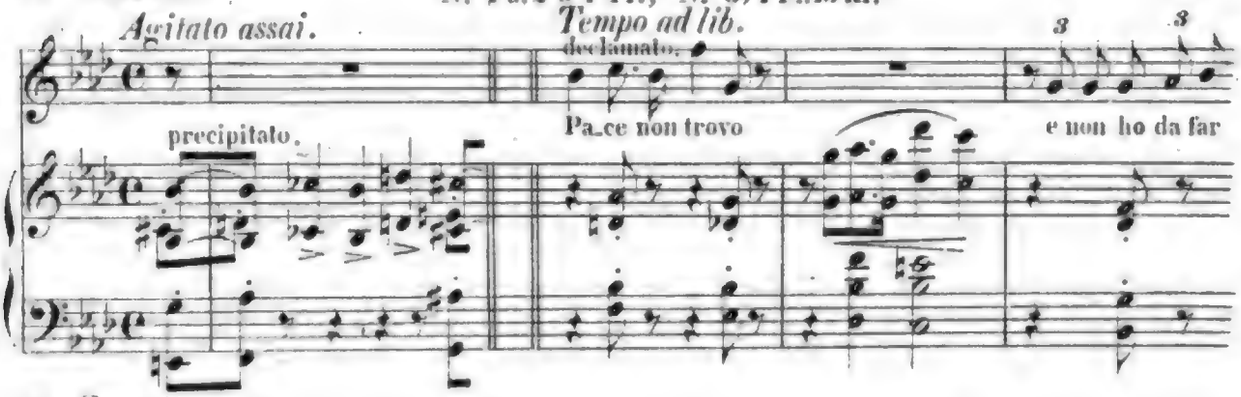
Tre Sonetti di Petrarca

posti in musica per la voce con accompagnamento di Pianoforte.

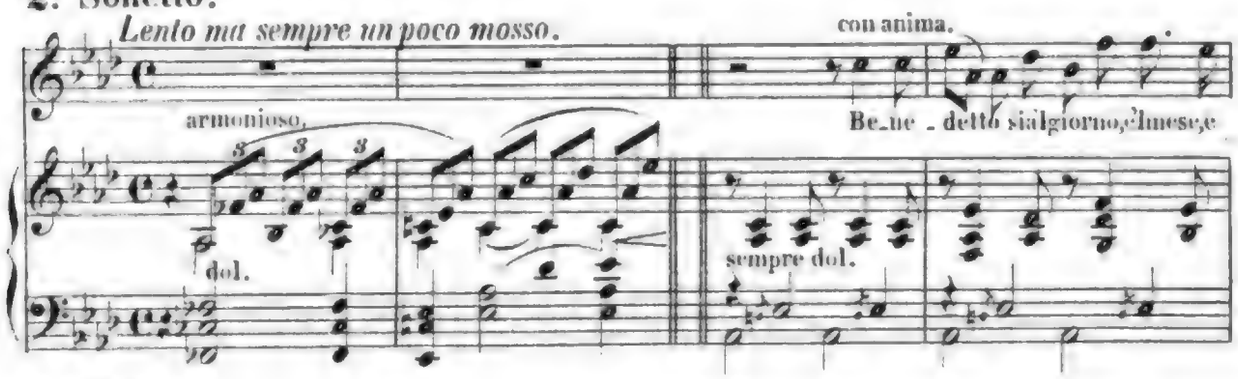
Wien, Haslinger. Nº 1–3.

Nº 1 u. 2 à 1 Fl.; Nº 3, 1 Fl. 15 Kr.

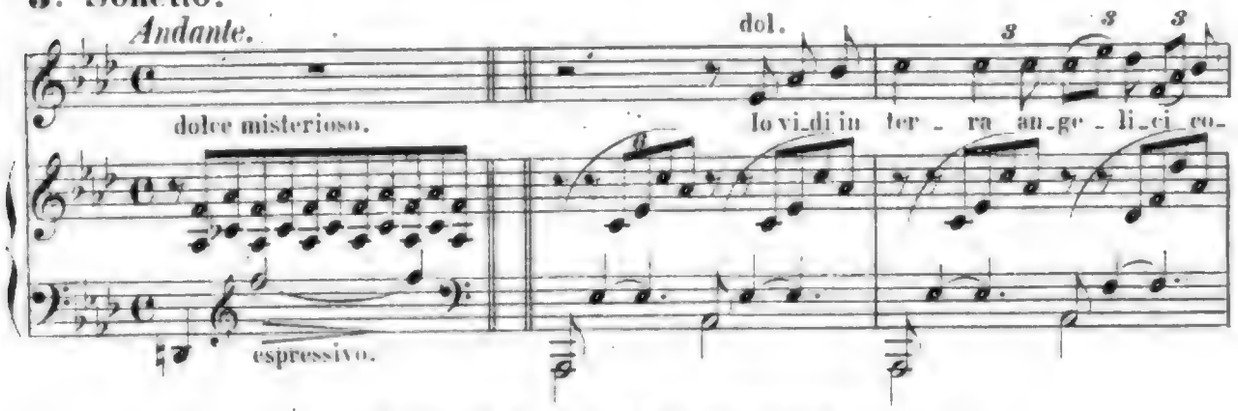
1. Sonetto.



2. Sonetto.



3. Sonetto.



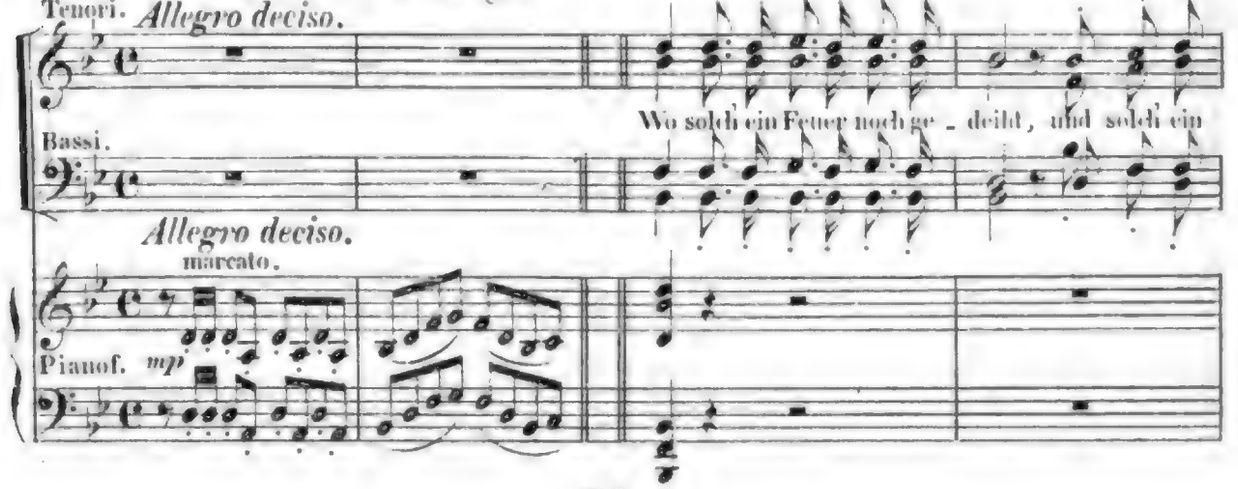
Vierstimmige Männergesänge.

(Zum Besten der Mozartsstiftung herausgegeben.)

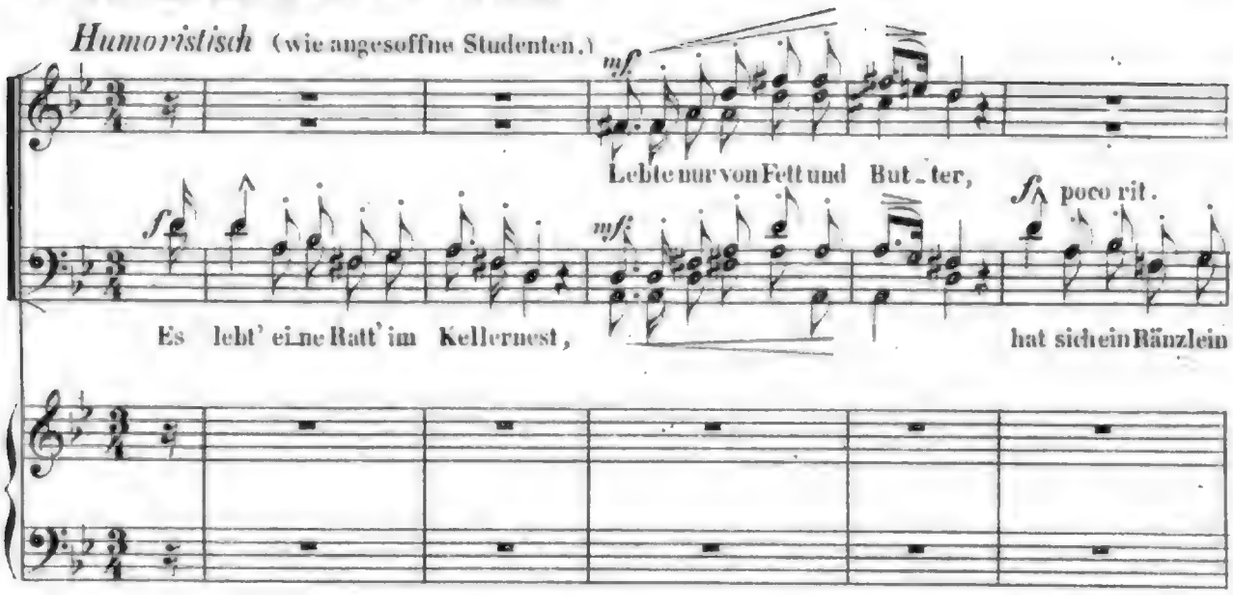
Partitur und Stimmen.

Mainz, Schott. Nº 1–4 à 1 Fl.

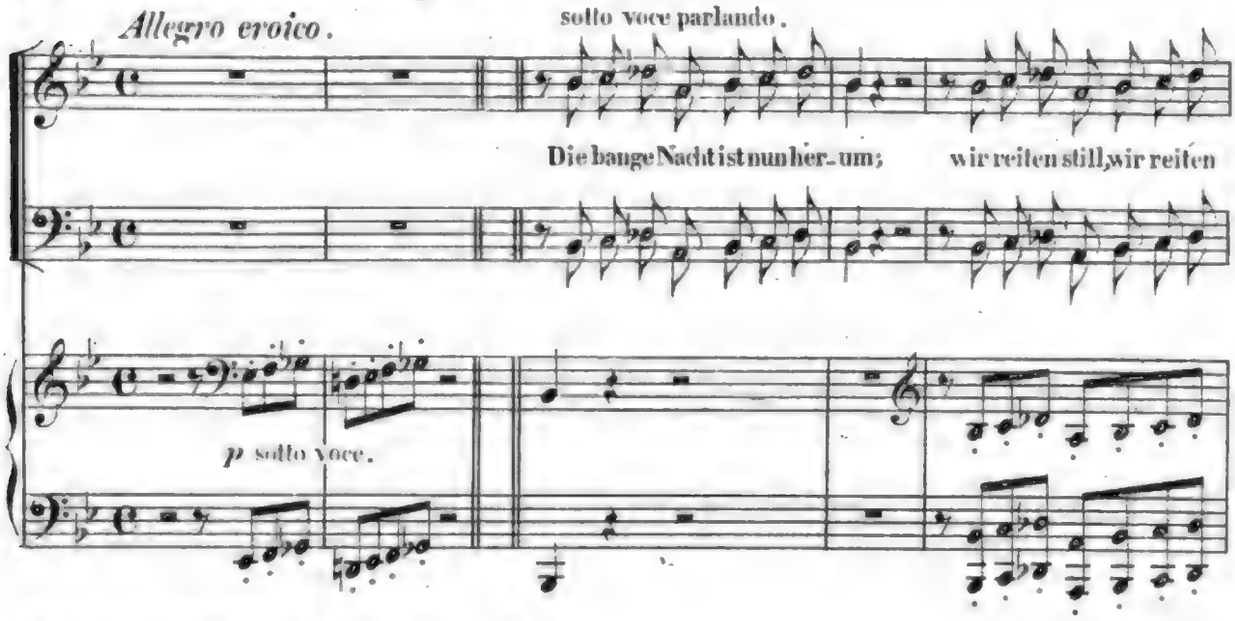
1. Rheinweinlied von Herwegh.



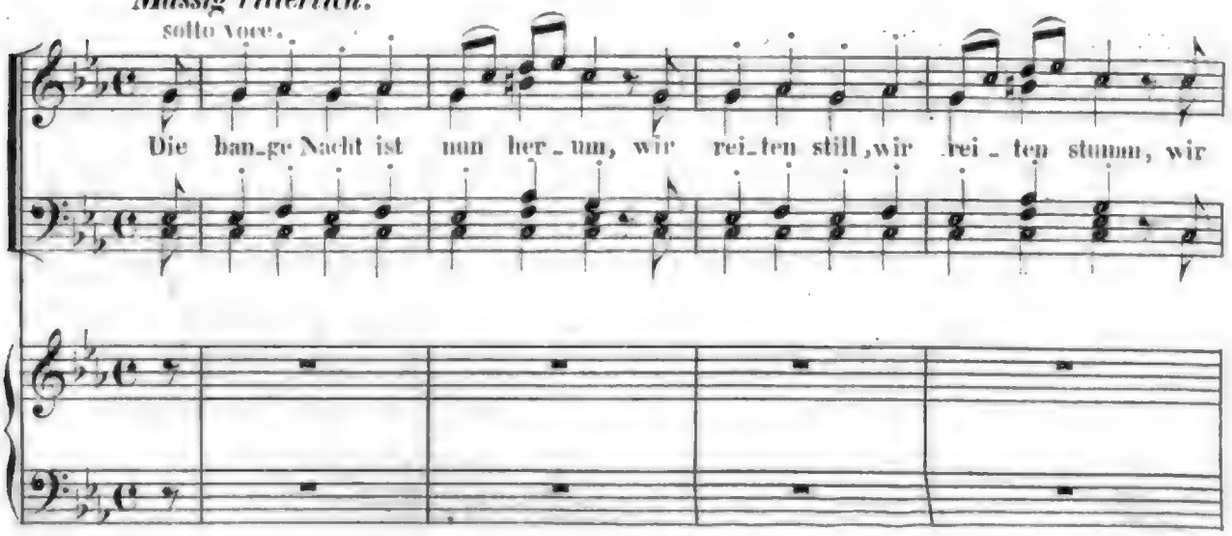
2. Studentenlied aus Göthe's Faust.



3. Reiterlied von Herwegh. 1e Version.



4. Reiterlied. 2e Version.



Drei vierstimmige Männergesänge

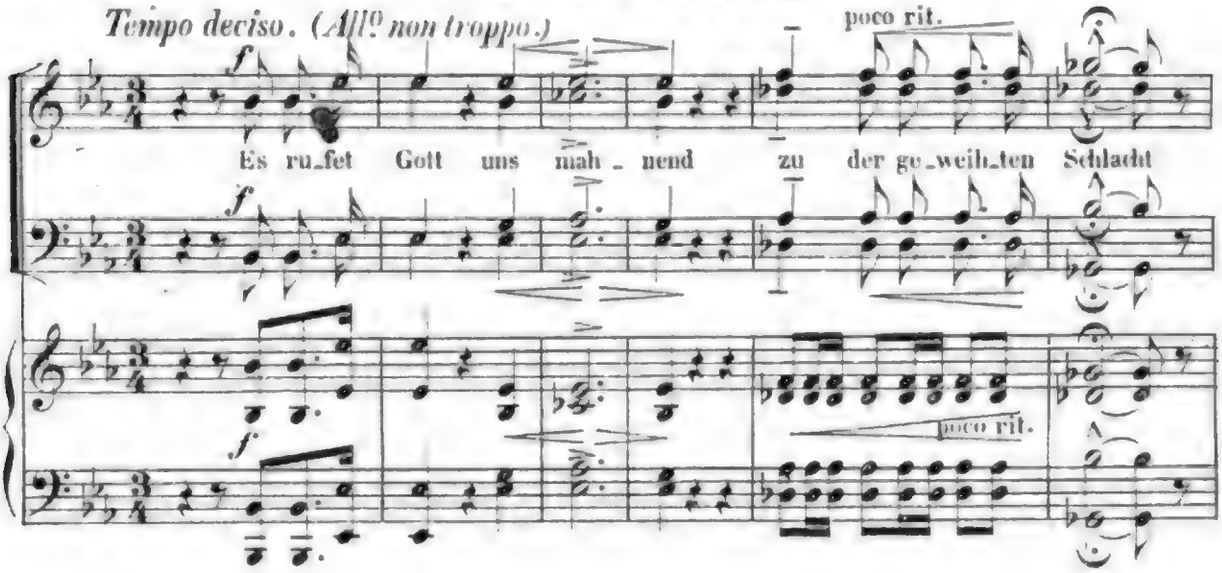
(auch als Soloquartette aufzuführen)

mit Begleitung des Pianoforte.

Basel, Knop. (Leipzig, Kahnt.) 1 Thl. 15 Ngr.
Einzeln: No 1-3 à 15 Ngr.

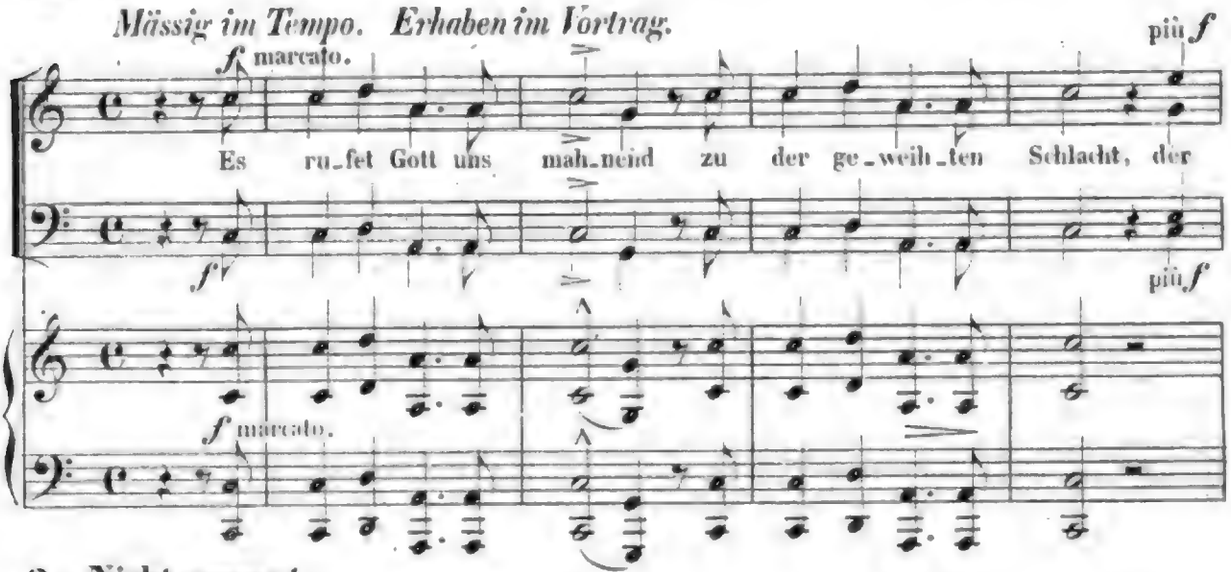
1. Trost.

Tempo deciso. (All^o non troppo.)



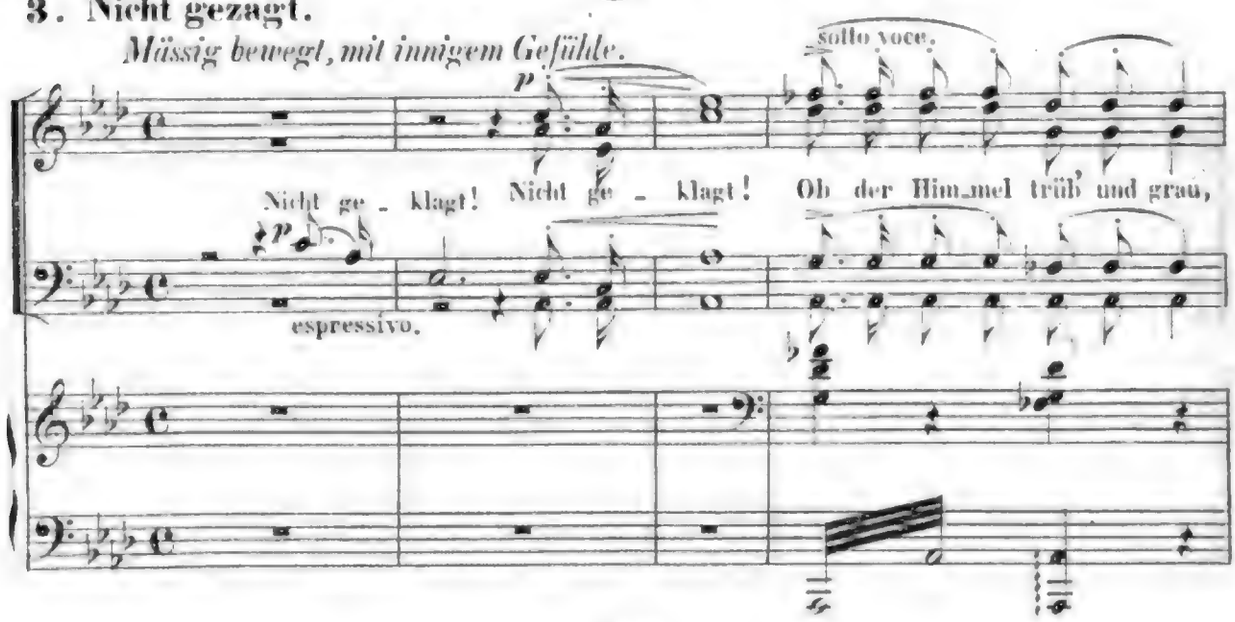
2. Trost.

Mässig im Tempo. Erhaben im Vortrag.



3. Nicht gezagt.

Mässig bewegt, mit innigem Gefühle.



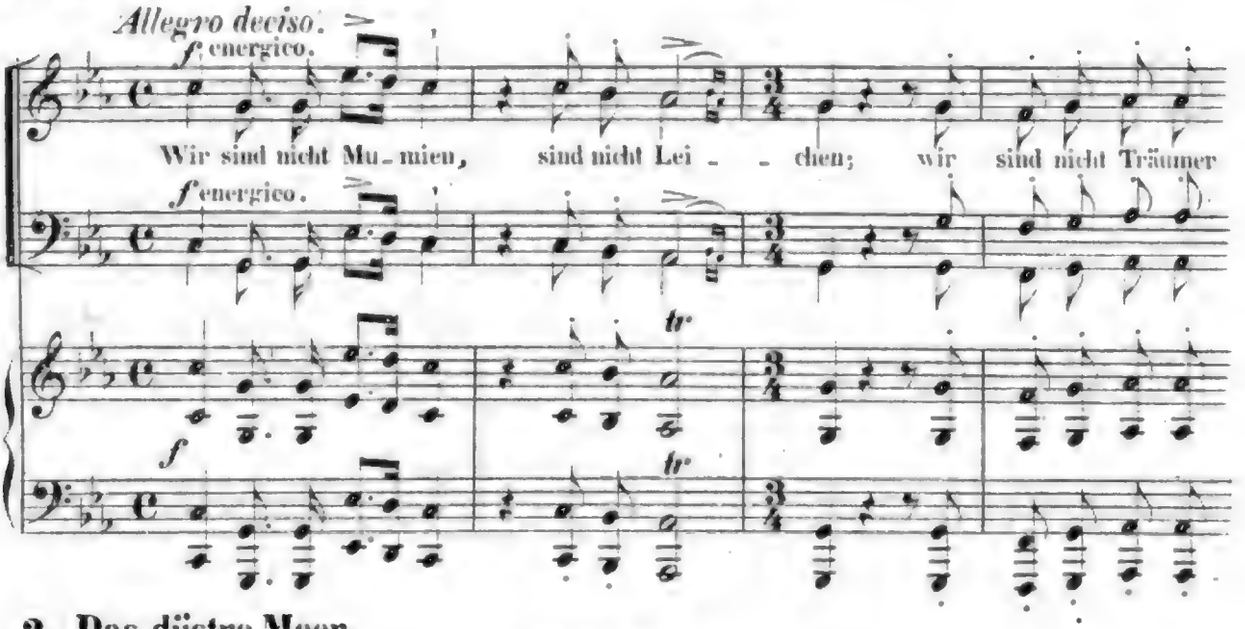
Vierstimmige Männergesänge

(mit Begleitung des Pianoforte ad libitum).

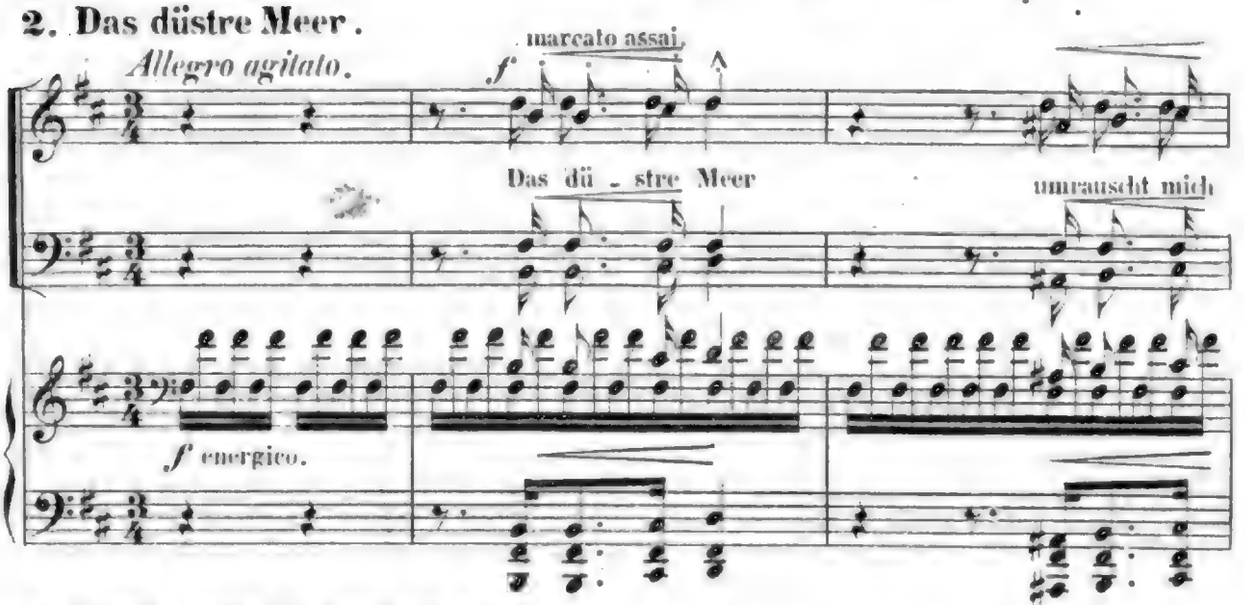
Partitur und Stimmen.

Cöln, Eck & Comp. 1 Thl. 10 Ngr.

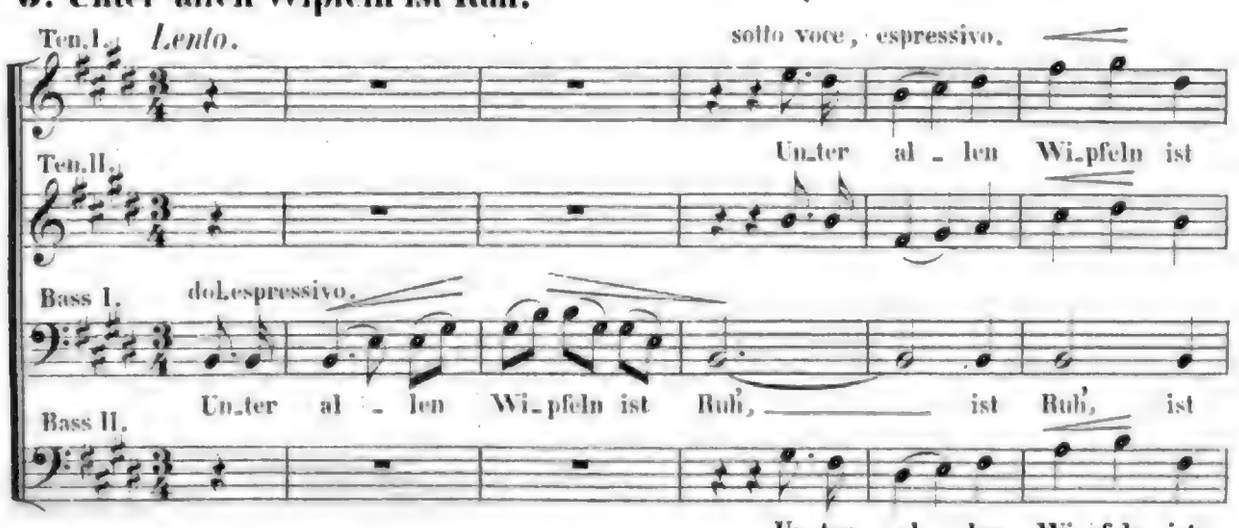
1. Wir sind nicht Mumien.



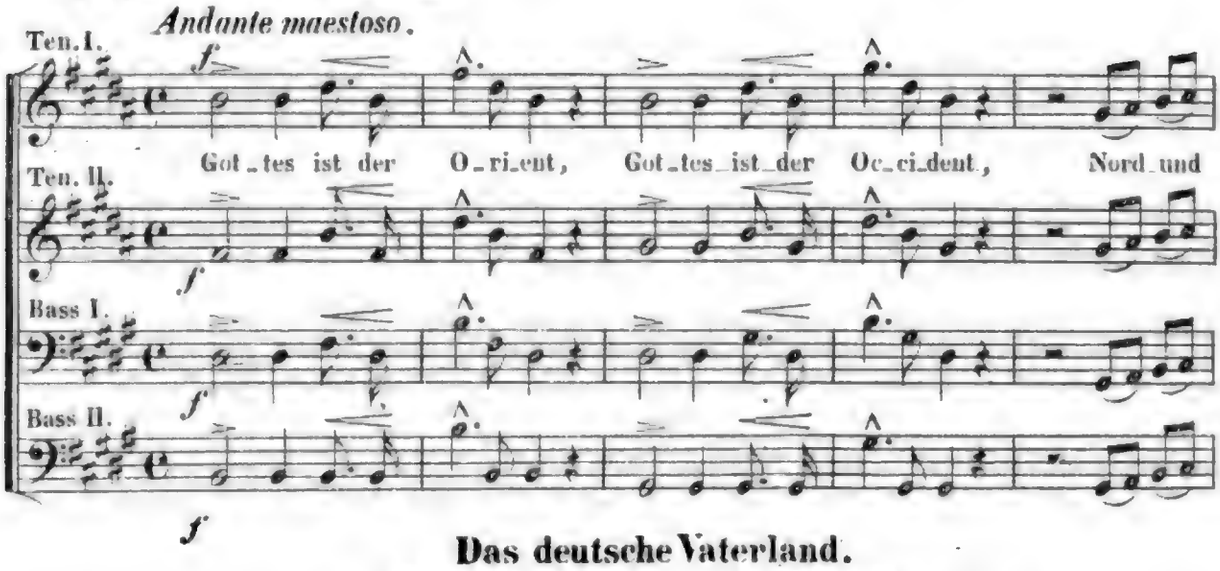
2. Das düstre Meer.



3. Unter allen Wipfeln ist Ruh'.



4. Gottes ist der Orient.



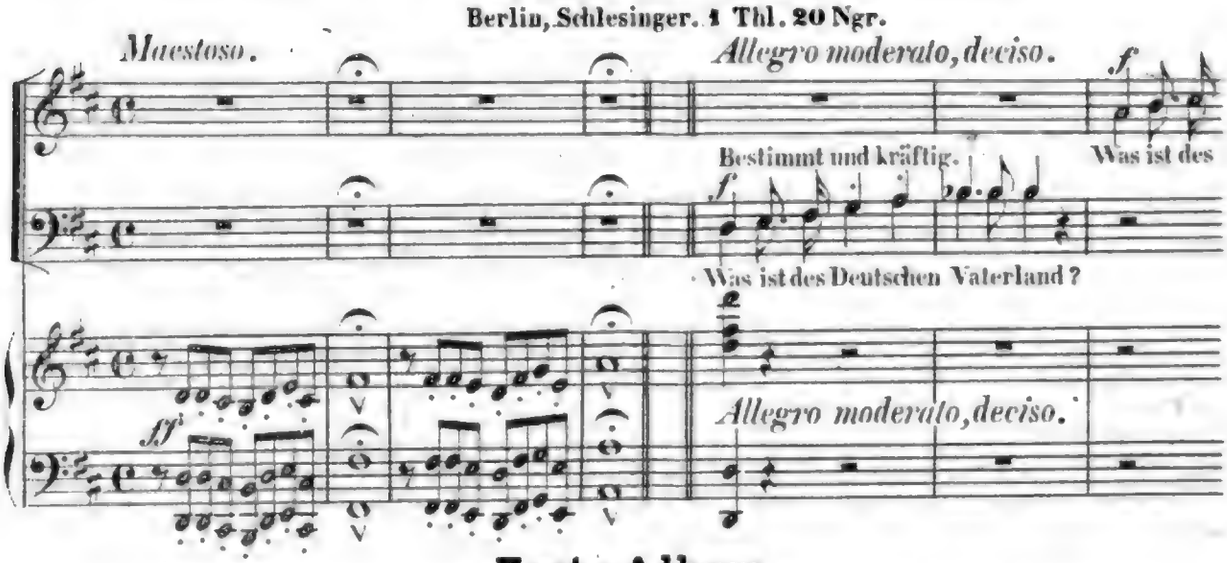
Das deutsche Vaterland.

Volkslied von E. M. Arndt

für vierstimmigen Männergesang mit Pianoforte.

Partitur und Stimmen.

Berlin, Schlesinger. 1 Thl. 20 Ngr.



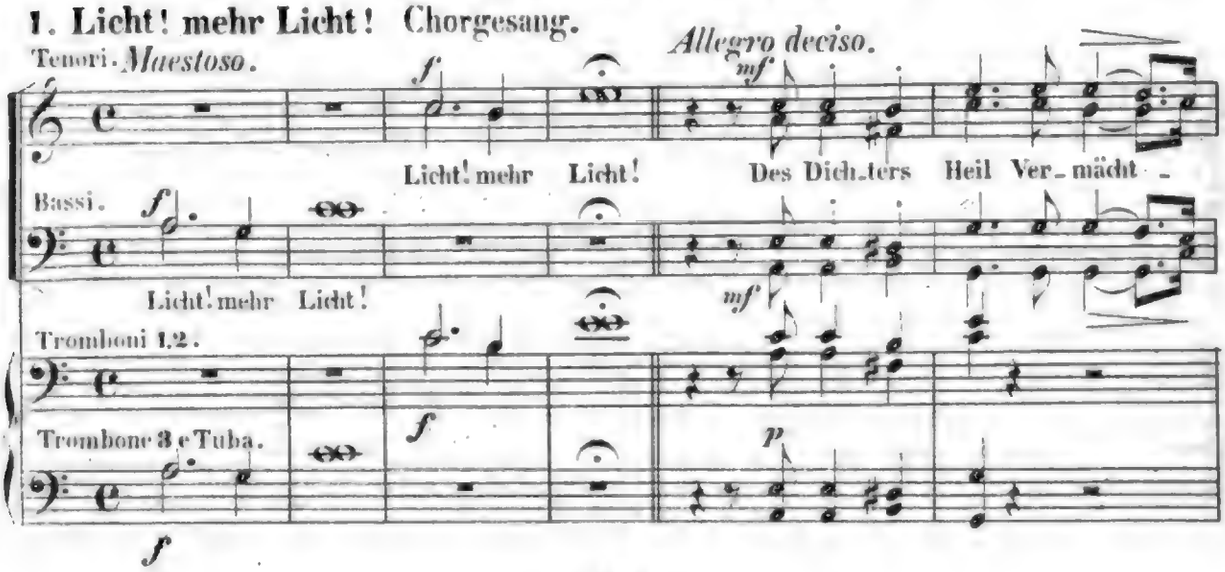
Fest-Album

zu Göthe's 100 jährigem Geburtstage am 28. August 1849 in Weimar.

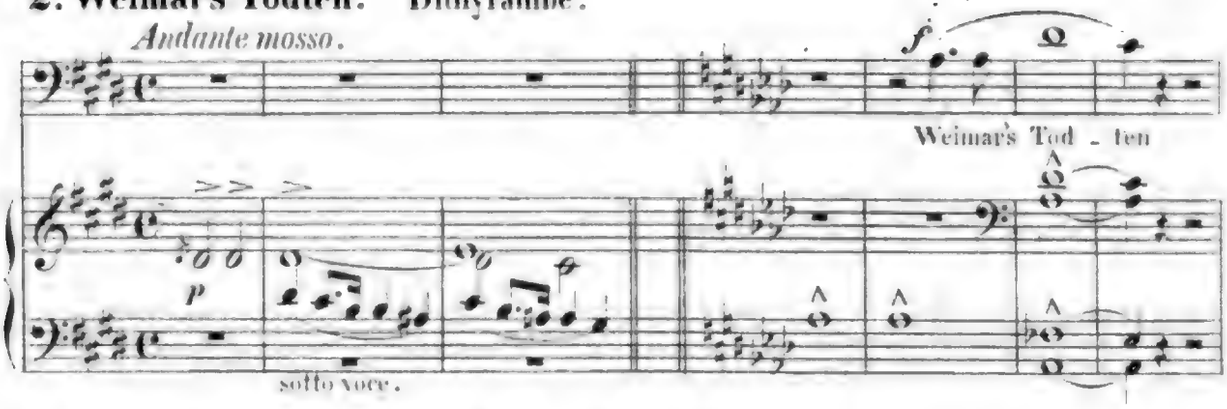
Vollständiger Clavierauszug.

Hamburg, Schuberth & Cº . . 1 Thl. 20 Ngr.

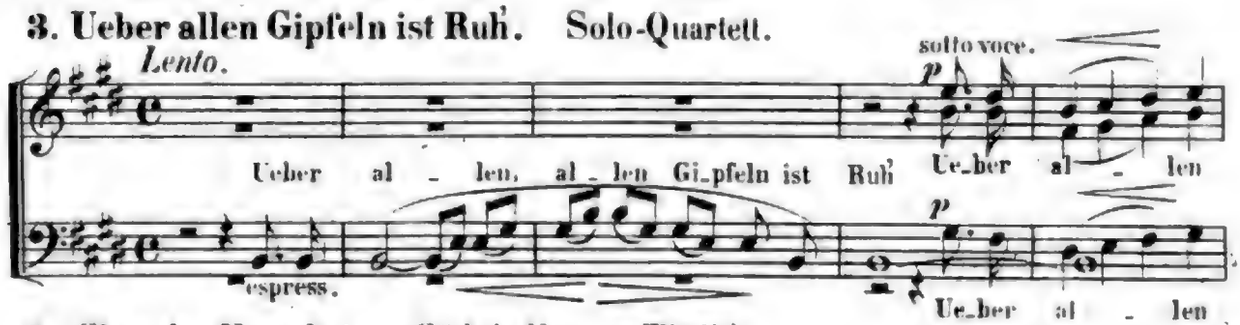
1. Licht! mehr Licht! Chorgesang.



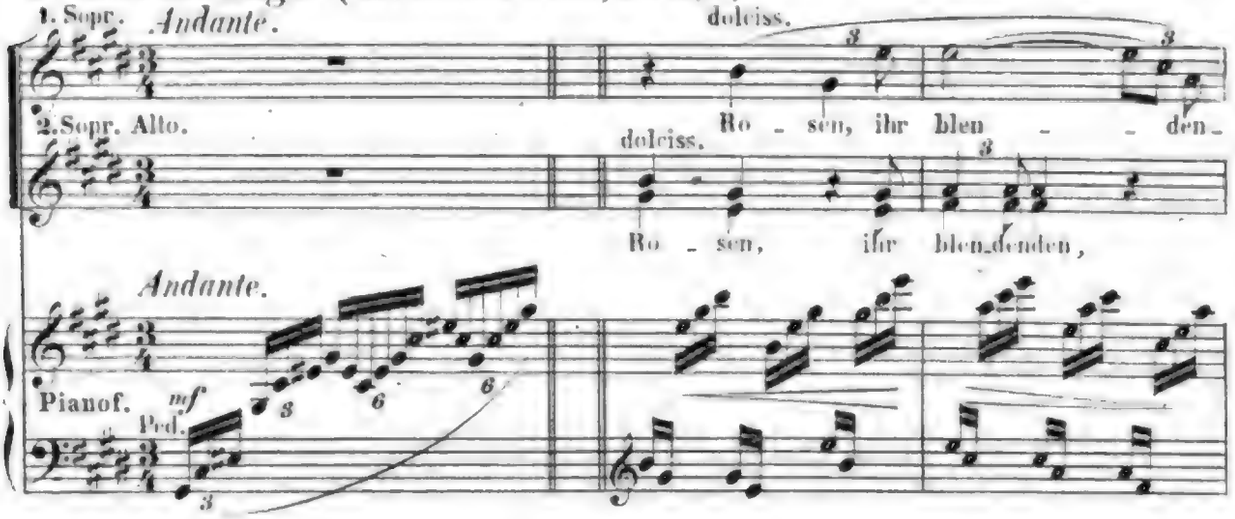
2. Weimar's Todten. Dithyrambe.



3. Ueber allen Gipfeln ist Ruh'. Solo-Quartett.



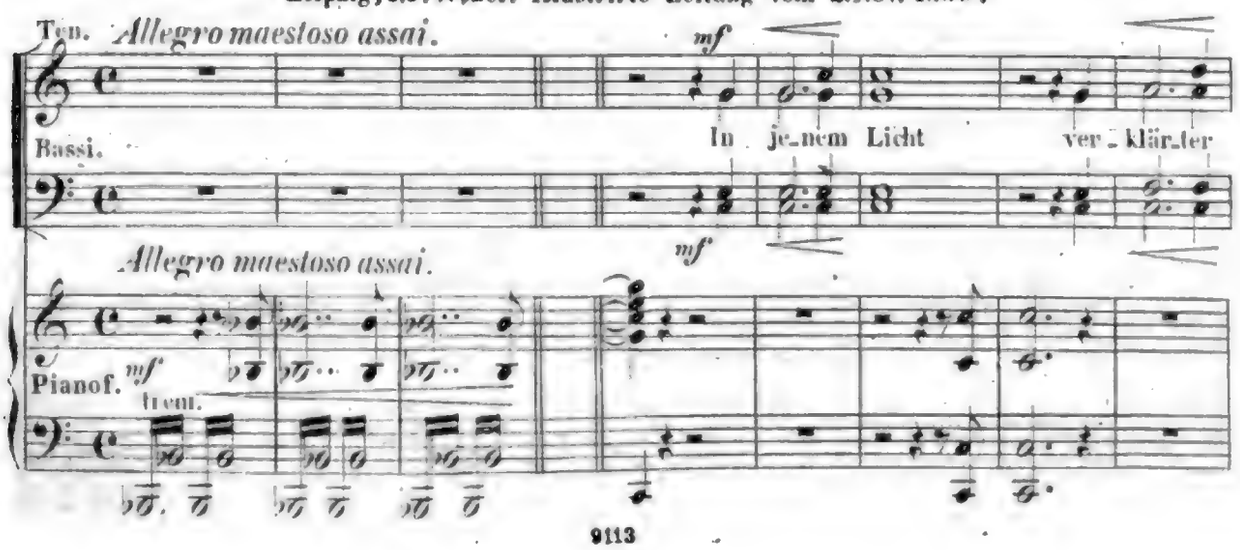
4. Chor der Engel (aus Göthe's Faust, 2. Theil.)



Festchor

zur Enthüllung des Herderdenkmales in Weimar am 25. August 1850.
Gedichtet von Schöll.

Leipzig, J. J. Weber. Illustrirte Zeitung vom 2. Nov. 1850.



Missa

quatuor vocum ad aequales (2 T.T. et 2 B.B.) concinente organo.

Leipzig, Breitkopf & Härtel:
Partitur 1 Thl. 15 Ngr.; Singstimmen 1 Thl.

Kyrie.

Adagio.

p

Ky - ri - e, Ky - ri - e, e - le - i - son! Christe!

f

p

p

Gloria.

Allegro.

ff Glo - - ri - a in ex_cel_sis De - - o! et in ter - ra

p

ff

p et in ter - ra

ff

Credo.

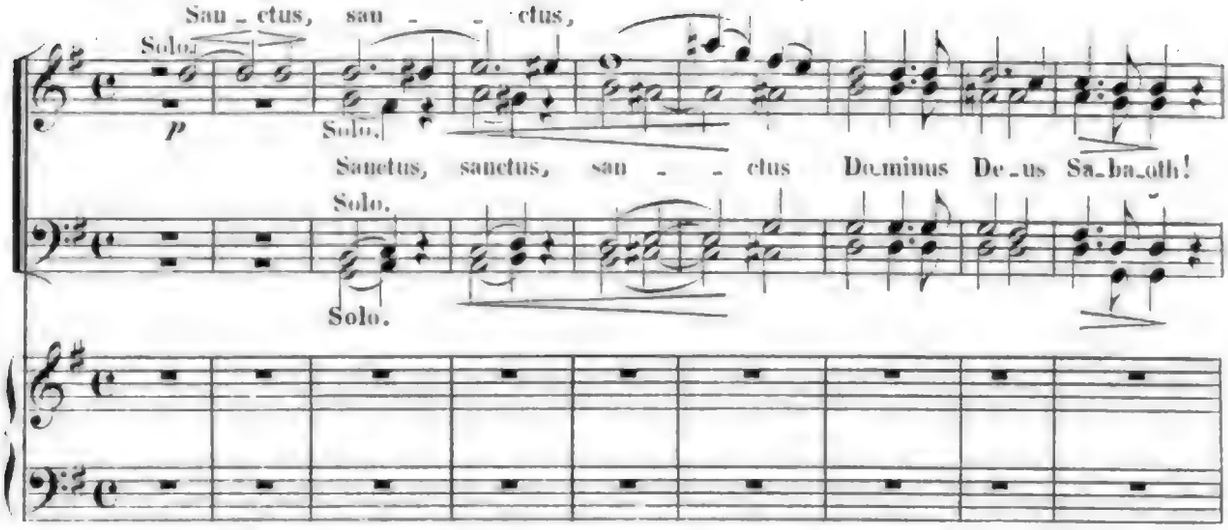
Tempo giusto, con moto.

f Cre_do in u_num De - - um, pa_trem omni_po - ten - - tem, fa_

f

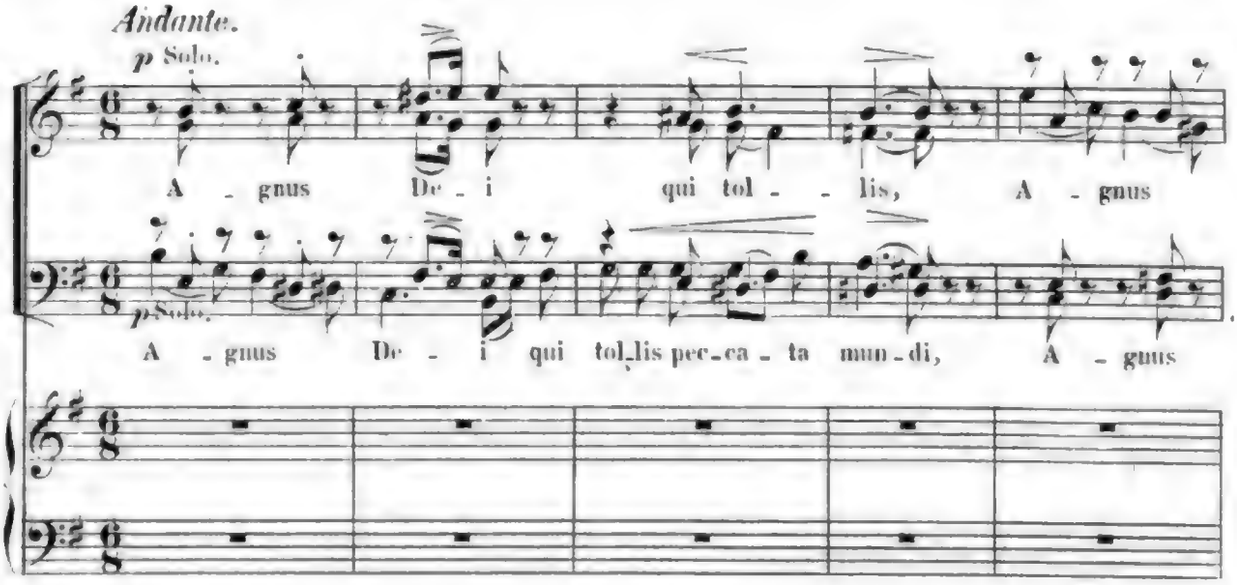
Sanctus.

Andante espressivo.

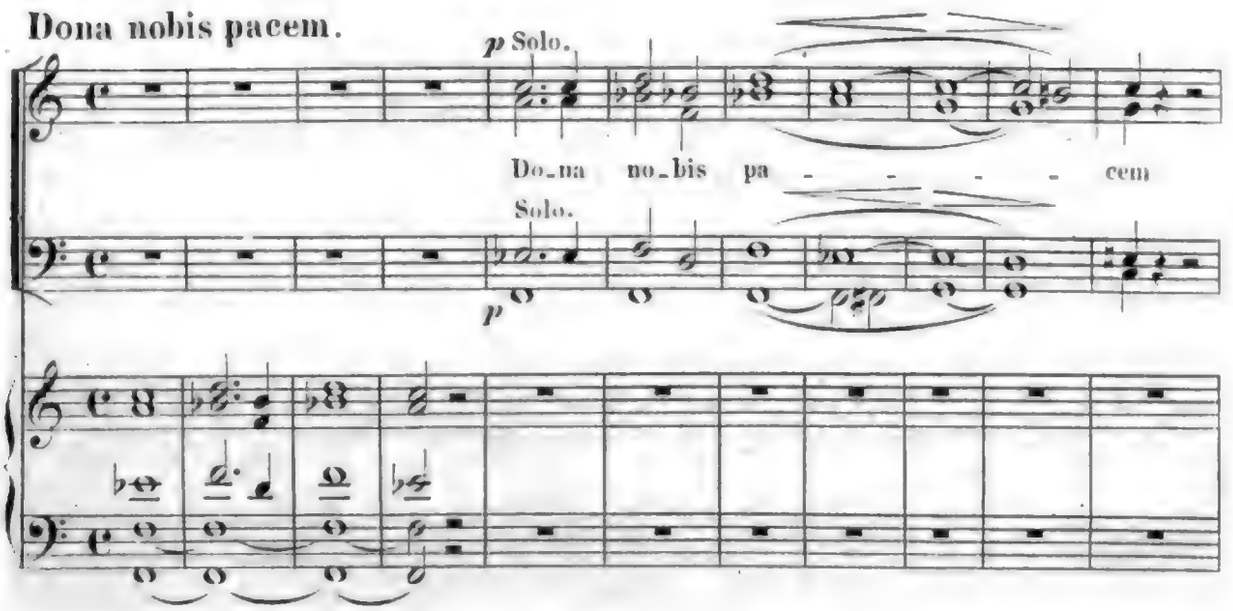


Agnus Dei.

Andante.



Dona nobis pacem.



Pater noster

quatuor vocum ad aequales (2 T.T. et 2 B.B.) concinente organo secundum rituale S.S. ecclesiae Romanae

et

Ave Maria

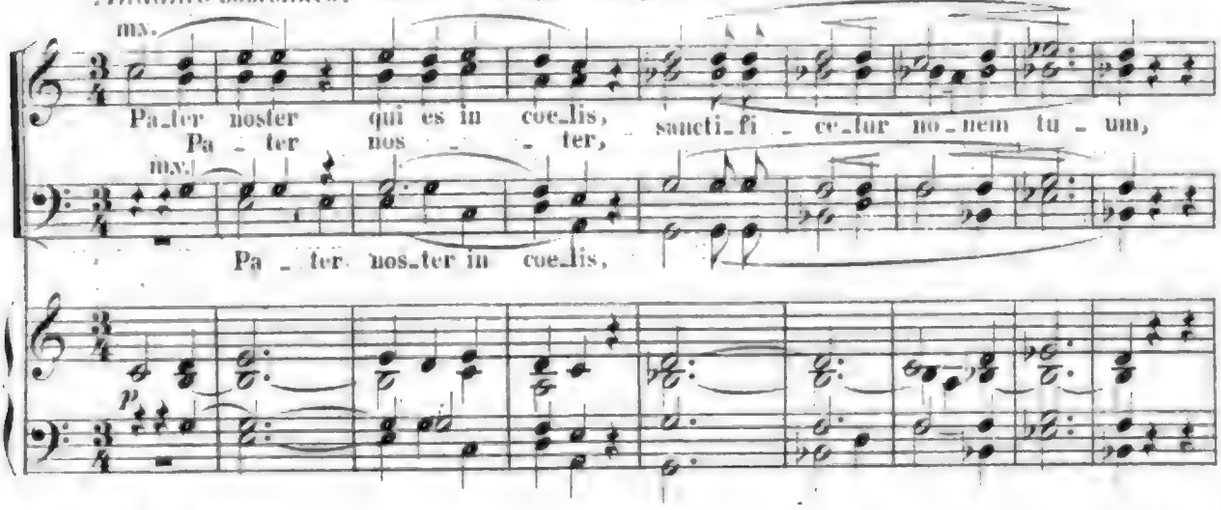
quatuor vocum concinente organo.

Leipzig, Breitkopf & Härtel.

Partitur 15 Ngr.; Singstimmen 10 Ngr.

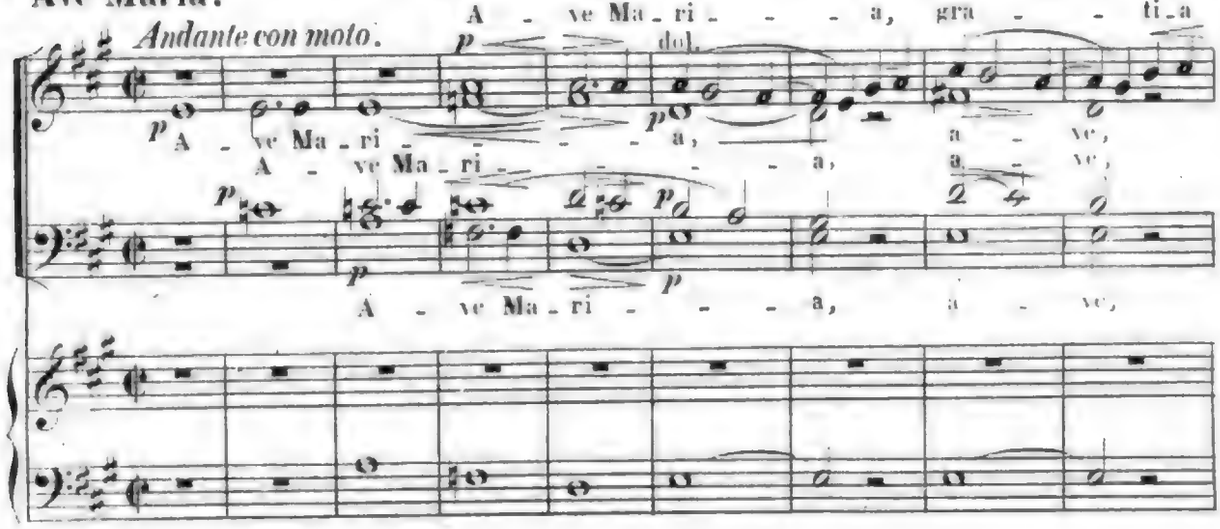
Pater noster.

Andante sostenuto.



Ave Maria.

Andante con moto.

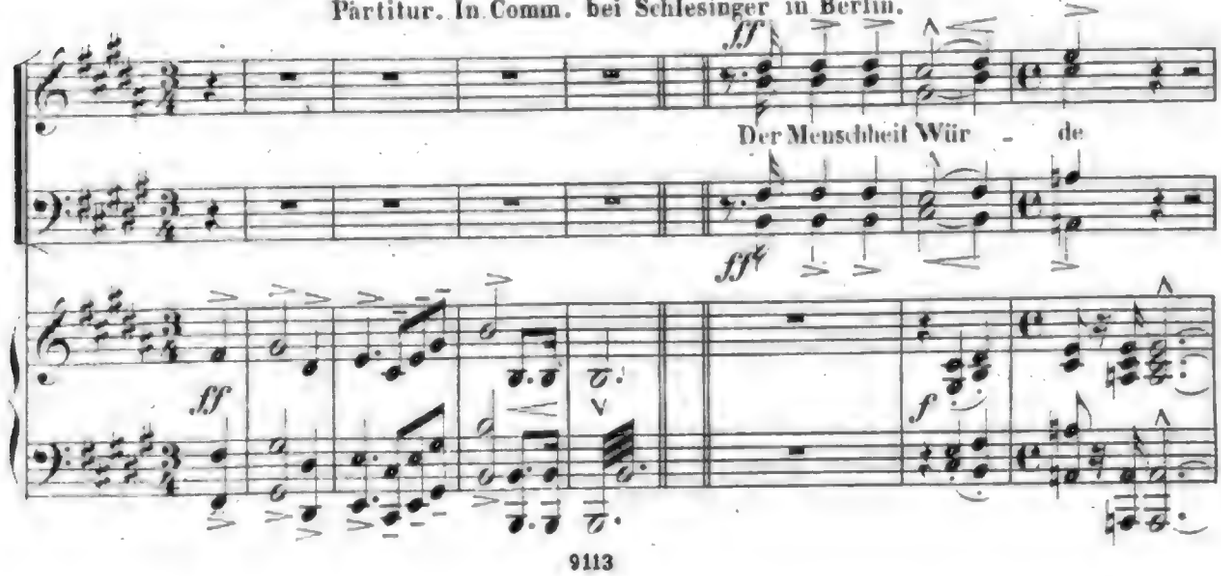


An die Künstler.

Gedicht von Schiller componirt für

Männergesang (Soli und Chor) und Orchester.

Partitur. In Comm. bei Schlesinger in Berlin.

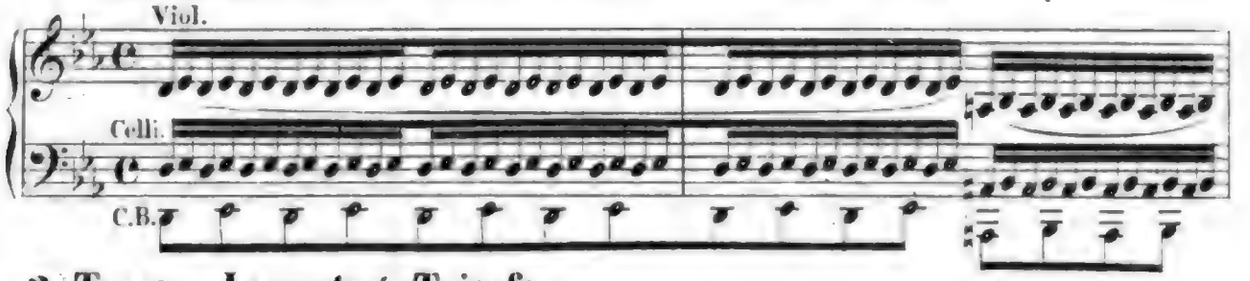


DRITTE ABTHEILUNG.
Werke für Orchester.

I. SYMPHONISCHE DICHTUNGEN.*)

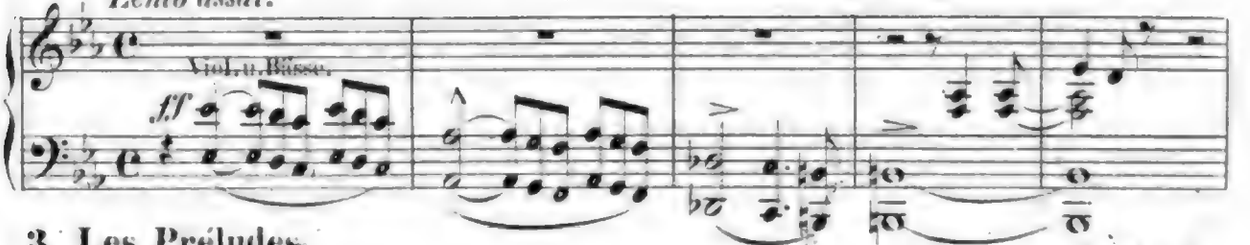
1. Ce qu'on entend sur la montagne. (Nach V. Hugo's Dichtung.)

Moderato.



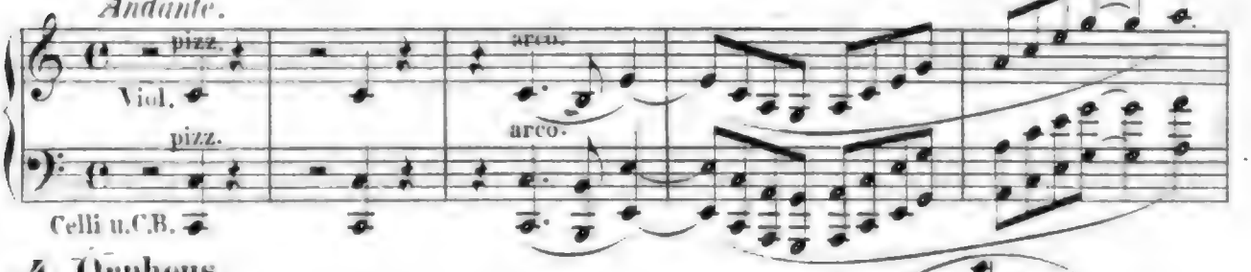
2. Tasso. — Lamento e Trionfo.

Lento assai.



3. Les Préludes.

Andante.

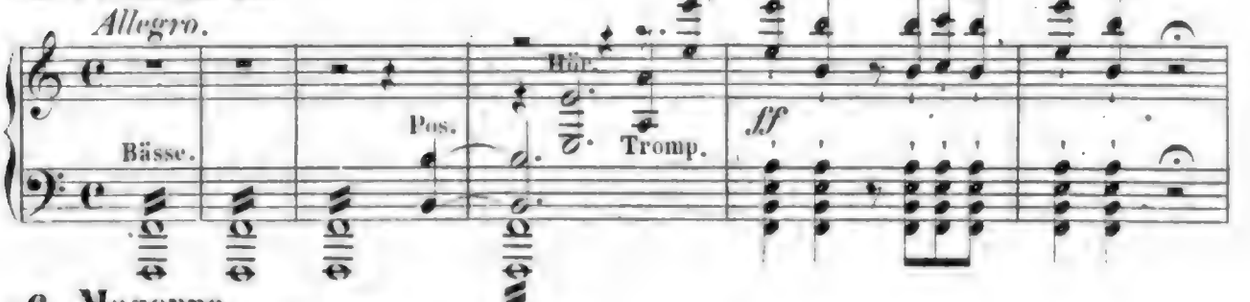


4. Orpheus.

Andante.

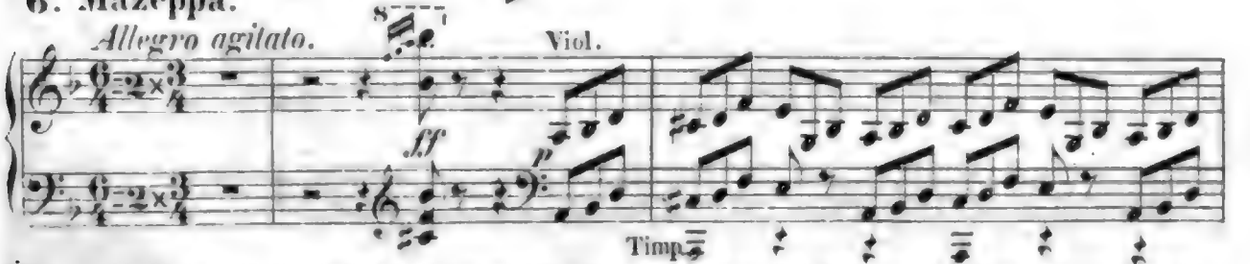
5. Prometheus.

Allegro.



6. Mazeppa.

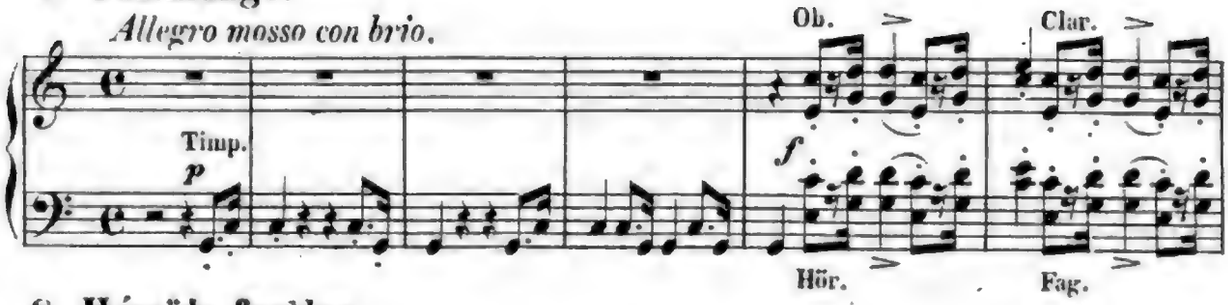
Allegro agitato.



*) Demnächst in Partitur und für 2 Pianoforte übertragen bei Breitkopf & Härtel in Leipzig erscheinend.

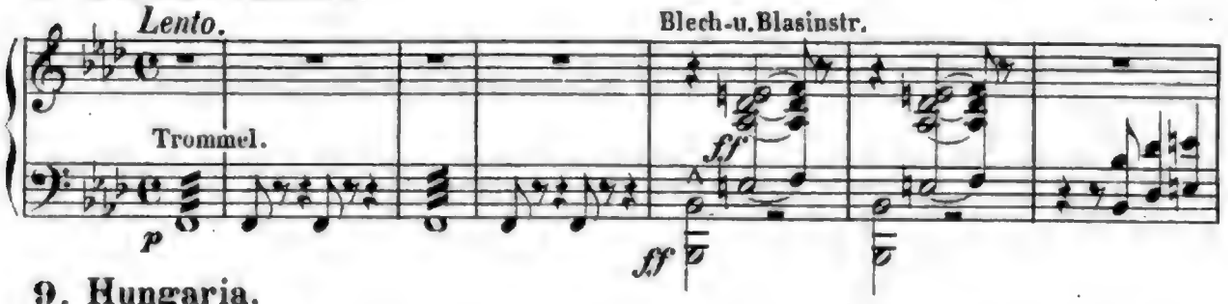
7. Festklänge.

Allegro mosso con brio.



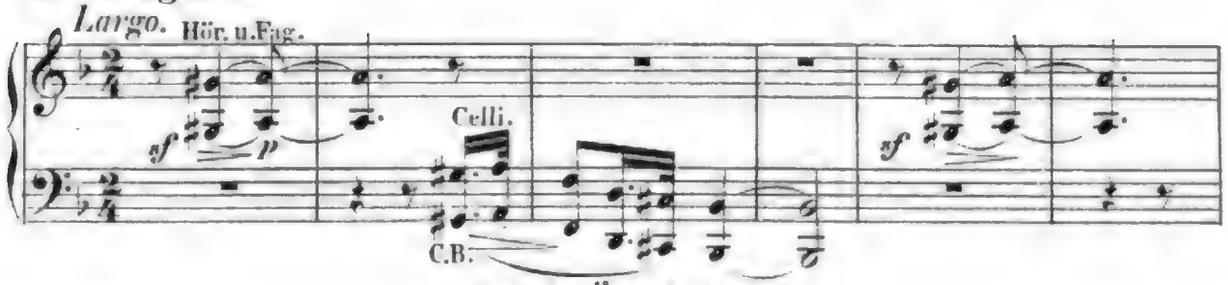
8. Héroïde funèbre.

Lento.



9. Hungaria.

Largo. Hör. u. Fag.

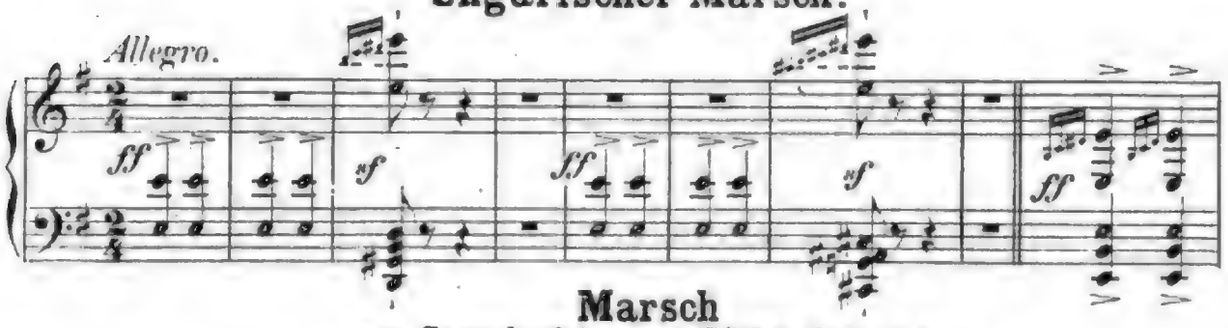


II. MÄRSCHE.

(In Partitur.)

Ungarischer Marsch.

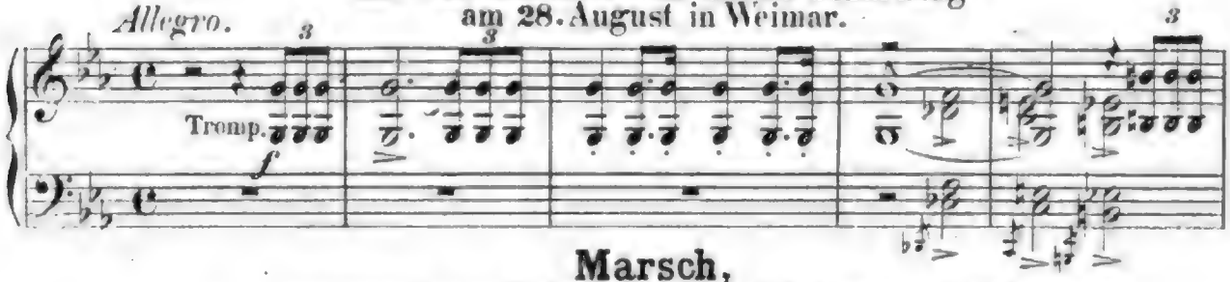
Allegro.



Marsch

zur Saecularfeier von Göthe's Geburtstag
am 28. August in Weimar.

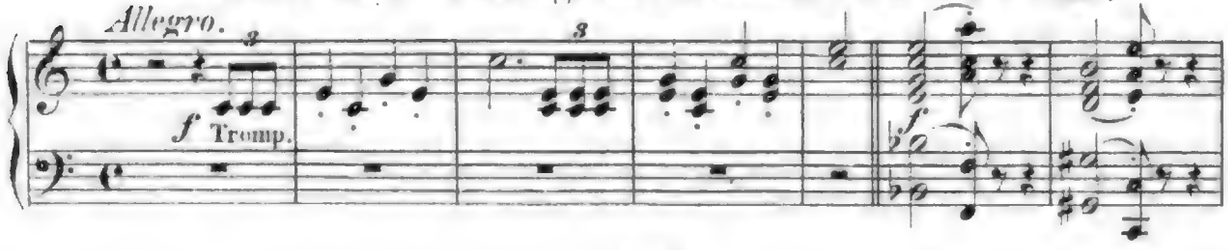
Allegro.



Marsch,

componirt zur Huldigungsfeier (28. August 1853)
S.K.H. des Grossherzogs Carl Alexander v. Sachsen-Weimar.

Allegro.



VIERTE ABTHEILUNG.

Literarische Werke.

De la Fondation-Goethe à Weimar. In 8. 1851. Geh. Leipzig, F. A. Brockhaus. 1 Thl.

Lohengrin et Tannhaeuser de Richard Wagner. In 8. 1851. Geh. Leipzig. F. A. Brockhaus. 1 Thl. 10 Ngr.

Fréd. Chopin. In 8. Leipzig, Breitkopf & Härtel. geh. 1 Thl. 15 Ngr.

R. Wagner's Lohengrin und Tannhäuser. Mit Musikbeilagen. In 8. Cöln, Eisen. geh. 1 Thl. 10 Ngr.

ANHANG.

Schriften über Franz Liszt.

Christern, Franz Liszt. Nach seinem Leben und Wirken aus authentischen Berichten dargestellt. Mit Portrait. 8. Hamburg, Schuberth & Comp. 12 ½ Ngr.

Kossarski, J., Franz Liszt in Berlin. Eine Skizze. 8. Berlin, Barasch. 4 Sgr.

Rellstab, L., Franz Liszt. Beurtheilungen. Berichte. Lebensskizze. 8. Berlin, Trautwein & Comp. 10 Sgr.

v. S., Briefe über Liszt's Aufenthalt in Ungarn. gr. 8. Berlin, Schlesinger. 12 ½ Sgr.

Schilling, G., Franz Liszt. Sein Leben und Wirken, aus nächster Beschauung dargestellt. Mit Liszt's Portrait, einem Facsimile seiner Handschrift und mehreren documentarischen Beilagen. 8. Stuttgart, Stoppani. geh. 16 Ngr.

Das Liszt'ge Berlin. Anekdoten und Gedichte, welche sich auf die Anwesenheit Liszt's in Berlin beziehen. (Berliner Witze, 9.-11. Heft.) Berlin, Eyssenhardt. 3 Hefte à 7 ½ Sgr.

Franz Liszt, von Eduard Beuermann. (Unsre Zeit, in Biographien und Bildnissen, mit einer Einleitung von Karl Gutzkow. 1 Lieferung.) Hamburg, Verlags-Comptoir.

Franz Liszt. Eine Biographie. (Die Componisten der neueren Zeit, in Biographien geschildert von W. Neumann. 16. Heft.) Cassel, 1855. E. Balde.

Notice Biographique sur Franz Liszt, par Duverger. Extrait de la Revue générale biographique, politique et littéraire publié sous la direction de M. E. Pascallet. Paris, Amyot. Mai 1843.

Portraits etc.

Grosses Oelgemälde von Ary Scheffer. **1835.**

_____ von Heinrich Lehmann (im Besitz von Erard in Paris.) **1839.**

_____ von Barabas. **1846** (— von Pesther Museum.)

Pastel von Maréchal. **1845.**

Portrait (Liszt mit 11 Jahren) gez. v. Rochn, lith. v. Villain mit franz. Gedicht.

_____ (Liszt mit 14 Jahren) lith. v. Molte.

_____ gez. v. Devéria, lith. v. Molte. Paris b. Schlesinger.

_____ dasselbe verkleinert.

_____ Lithographie bei Schuberth & Comp. Petersburg im Odeon.

_____ gez. v. Krüger, lith. v. Wildt. (den Berliner Studenten gewidmet.) Berlin b. Schlesinger.

_____ gez. v. Krüger, lith. v. Mittag, mit musical. Autograph. Berlin b. Schlesinger.

_____ gez. v. Heideloff.

_____ gez. v. Heideloff, kleiner Stahlstich v. Carl Mayers Kunstanstalt, mit Autograph: (Non multa sed multum.) Stuttgart b. Stoppani.

_____ Stahlstich von Richter in Leipzig.

_____ Kopf nach Bovy's Medaillon lith. v. Himmelliebe u. Meyer b. Schuberth & Comp. in Hamburg.

_____ lith. v. Tavernier b. Aubert, Galerie Vero-Dodat, Paris.

_____ lith. v. Schier. (Album für Kunst und Wissenschaft.)

_____ gez. v. d'Orsay **1840**. London b. J. Mitchell.

_____ gez. v. Kaulbach, gest. v. Gonzenbach.

_____ nach Bovy rad. v. Schauer. Leipzig, Breitkopf & Härtel.

_____ lith. v. Kiesel. Lithogr. Institut. Hamburg.

_____ nach Scheffer - lith. v. Weisse, b. Schepeler in Berlin.

_____ nach Scheffer lith. bei Wallner in Kieff.

_____ lith. von Hertel. Leipzig, Böhme.

_____ lith. in Hamburg, Niemeyer.

_____ (L. am Pianoforte.) Berlin, Meyer's Kunstverlag.

_____ (L. am Piano.) lith. Hannover, Bachmann.

_____ Stahlstich. Leipzig, Baumgärtner.

Portrait (L. im Reisemantel) gez. v. Kriehuber mit engl. Autograph, gedr. b. Höfelich. **1838.**

_____ (L. im Frack) lith. v. Kriehuber, mit einem Motto v. Saphir. Wien, Haslinger. **1838.**

_____ (L. im Reiserock) en profil lith. v. Kriehuber. Wien, Haslinger. **1838.**

_____ (L. im ungar. Costume) lith. v. Kriehuber. Wien, Haslinger. **1839.**

_____ nach der Natur gez. u. lith. v. Kriehuber. Wien, Spina. **1846.**

_____ lith. v. Kriehuber. Wien, Mechetti. **1846.**

Galerie de la Gazette Musicale № 2. Pianistes célèbres (Jeune Ecole) Rosenhain, Wolff, Döhler, Chopin, Henselt, Liszt, Dreyschock, Thalberg, gez. v. Maurer, Druck v. Lemercier.

Die romantische Schule des Pianoforte. Tableau in Stahlstich mit den Bildnissen von Chopin, Henselt, Liszt, Mendelssohn Bartholdy und Thalberg. Hamburg, Schuberth & Comp.

Eine Matinée bei Liszt, gez. v. Kriehuber. Mit den Bildnissen von Liszt, Czerny, Berlioz, Ernst und Kriehuber. Wien, Haslinger.

Bronze-Medaillon von Mercier. **1834.**

Medaille v. Bovy **1836.** Paris.

Kleine Medaille nach Bovy **1844.** Paris.

Marmorbüste v. Bartolini. (Lebensgrösse) **1837.**

Statuette v. Dantan. **1839.** Paris.

Bronce-Medaillon v. Schwanthaler (ungefähr Lebensgrösse.) **1845.**

Medaille in Wien. **1846.**

Porcellan-Büste in Wien (Halblebensgrösse)

Statuette v. Dosnay. Pesth. **1847.**

Medaillon v. Rietschel (Lebensgrösse) **1854.**

Kleine Büsten v. Hilaron. Paris.

Stich und Druck von Breitkopf & Härtel in Leipzig.

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